RECORDED VERSIONS GUITAR

THENTIC TRANSCRIPTIONS
H NOTES AND TABLATURE

BOOK ONE

BAD COMPANY - THE 'ORIGINAL' ANTHOLOGY

HAL LEONARD

BAD COMPANY

Paul Rodgers • Mick Ralphs • Simon Kirke • Boz Burrell

BOOK ONE

CAN'T GET ENOUGH
ROCK STEADY
READY FOR LOVE
BAD COMPANY
MOVIN' ON
SEAGULL
SUPERSTAR WOMAN
LITTLE MISS FORTUNE
GOOD LOVIN' GONE BAD
FEEL LIKE MAKIN' LOVE
SHOOTING STAR
DEAL WITH THE PREACHER
WILD FIRE WOMAN
EASY ON MY SOUL
WHISKEY BOTTLE

BOOK TWO (HL 00690367)

HONEY CHILD
RUN WITH THE PACK
SILVER, BLUE AND GOLD
DO RIGHT BY YOUR WOMAN
BURNIN' SKY
HEARTBEAT
TOO BAD
SMOKIN' 45
ROCK AND ROLL FANTASY
EVIL WIND
OH ATLANTA
RHYTHM MACHINE
UNTIE THE KNOT
DOWNHILL RYDER
TRACKING DOWN A RUNAWAY
AIN'T IT GOOD
HAMMER OF LOVE
HEY, HEY

U.S. $19.95
ISBN 0-634-00801-3
73999 20178 9
HL00690366

Badco Music Inc.
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HAL•LEONARD®

All Gtrs.; Open C Tuning:
① = C ↓ ④ = G ↑
② = E ↑ ⑤ = C ↑
③ = C ↑ ⑥ = C ↓

Intro
Moderately ♩ = 110 (♫ - ♩ ♪)
(drums)

* Key signature denotes C Mixolydian.
** Two gtrs. arr. for one.

Verse

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Pre-Chorus
C Bb F Bb F G5
me I got some-thing for you.
Come on, come on, come on and do it.
End Rhy. Fig. 2
Rhy. Fig. 3
Chorus
Bb F Eb5 Eb C F C
Come on, and a do what you do.
I can't get e -
End Rhy. Fig. 3
Rhy. Fig. 4
P.M.
P.M.
F5 Bb F Bb C5 F C F Bb F Bb C
nough of your love, huh. I can't get e - nough of your love.
P.M.
P.M.
F C F5 Bb F F5 G5 C G
I can't get e - nough of your love.
End Rhy. Fig. 4
P.M.

Interlude
Gtr. 1: w/ Rhy. Fig. 1
C B♭ F B♭ F
Lis-ten.
Verse
Gtr. 1: w/ Rhy. Fig. 2, simile
C B♭ F
2. Well it's late and I want love,
B♭ F B♭ C B♭ F B♭ F B♭
love that's gon - na break me in two. Don't
C B♭ F B♭ F B♭ C B♭ F
hang me up in your door - way, don't hang me up like you do.
Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 3, simile
B♭ F G5
Yeah. Come on, come on, come on and do it.
Chorus
Gtr. 1: w/ Rhy. Fig. 4, simile
B♭ F E♭5 E♭ C F C
Come on, come on, do what you do. Hoo! I can't get e -
F5 B♭ F B♭ C5 F C F B♭ F B♭ C
nough of your love. I can't get e - nough of your love.
F C F5 B♭ F F5 G5 C G
Huh! I can't get e - nough of your love. Well I say now.
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2, simile
C B♭ F B♭ F B♭ C B♭ F B♭ F B♭
Gtr. 2 (dist.)
full
Gtr. 3 (dist.)
1/4
1/2

Gtr. 1: w/ Rhy. Fig. 3, simile

Gtr. 1: w/ Rhy. Fig. 4, simile

Chorus

Gtrs. 2 & 3 tacet

Gtr. 1: w/ Rhy. Fig. 4, 1 3/4 times, simile

C F C F5 B♭ F B♭ C5 F C F B♭ F B♭ C
I can't get e - nough of your love, ow! I can't get e - nough of your love. Ah!
F C F5 B♭ F F5 G5 C G
I can't get e - nough of your love. Same a - gain. Ah!

C F C F5 B♭ F B♭ C5 F C
I can't get e - nough of your love, ah. I can't get e - nough
Gtr. 2
F B♭ F B♭ C F C F5 B♭ F F5
of your love. I can't get e - nough of your love.
full
Gtr. 1: w/ Rhy. Fill 1
G5
Gtr. 1: w/ Rhy. Fig. 4, 1st 6 meas., simile
C F C
* even
I got to tell you, ba - by, that I I love you so much, I
* Sung as even eighth notes.

Rhy. Fill 1
Gtr. 1
let ring
T
A
B

F5 B♭ F B♭ C5 F C F B♭ F B♭ C
even
can't get e-nough of your love. I love you so much, I can't get e-nough of your love.
full
10
Gtr. 1: w/ Rhy. Fill 1, simile
F C F5 B♭ F F5 G5
I can't get e - nough of your love.
full
(10) 9
11/12
Outro-Guitar Solo
Gtr. 1: w/ Rhy. Fig. 4, 1st 6 meas., simile
C F C F5 B♭ F B♭ C5
Oo. you know what I'm say-ing, ba -
full
1/4
1/2
F C F B♭ F B♭ C F C
- by. I can't get e-nough of your love.
1/2
full

Gtr. 1: w/ Rhy. Fill 1, simile
Gtr. 1: w/ Rhy. Fig. 4, simile
F5 B♭ F F5 G5
C F C
8va
full
1/4
hold bend
F5 B♭ F B♭ C5 F C F B♭ F B♭ C F C
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 4, simile
F5 B♭ F F5 G5 C G C F C
I can't get e - nough,
1 1/2
F5 B♭ F B♭ C5 F C F B♭ F B♭ C
e - nough of your love. I can't get e - nough, e - nough of your love.
F C F5 B♭ F F5 G5 C
Ah! I can't get e - nough of your love. Yeah, this one, this one.

Outro

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

Rock Steady

Words and Music by Paul Rodgers

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Verse

Gtr. 1: w/ Rhy. Fig. 1, 8 times, simile

Am7

love, yeah, gets a lit-tle bit too want to rock stead - y, heav - y. yeah. (Rock

I know, She's mine stead-y.)

I got to get an' I got to get read-

read - y. y, yeah.

Close my eyes Close my

and I let my - self go. eyes and I let my - self go. Woo. (Rock stead - y.)

Lis - ten to, oh, I list - en too, yeah,

Gtr. 2: w/ Fill 1, 2nd time

ba - by, let the mu - sic flow, and I let the mu - sic flow.

yeah. Yeah, it's flowing now.

Turn on your

Chorus

C5 D5 F5 G5

light and stay with me a while and ease your wor - ried mind,

Gtr. 1

simile on repeat

let ring

Fill 1

Gtr. 2

mf

full full

A5
C5
D5
F5
G5
yeah. Turn on your light
1. now, babe,
2.
and stay with me a while
and rock
Gtr. 2
mf simile on repeat
Gtr. 1
A5
1.
Am7
stead - y.
Yeah,
2. Oh yeah,
oh
yeah,
oh,
now rock stead-y.
mp
full
full
(8) (8)
Rhy. Fig. 2
1/4
1/4
Yeah,
rock,
rock
stead - y
now.
2. When my
mf
full full full
7 (7) (7)
full
1/4
15 15 (15) 13
End Rhy. Fig. 2
1/4
1/4

2.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2, 8 times, simile

Am7

yeah, _____ yeah. _____

Gtr. 2

full full full full 1/2 full

steady gliss.

full 1 1/2 1 1/2 full

steady gliss.

full full full full full full full full

Turn on your

steady gliss.

1 1/2 1 1/2 1 1/2 full full full

Chorus

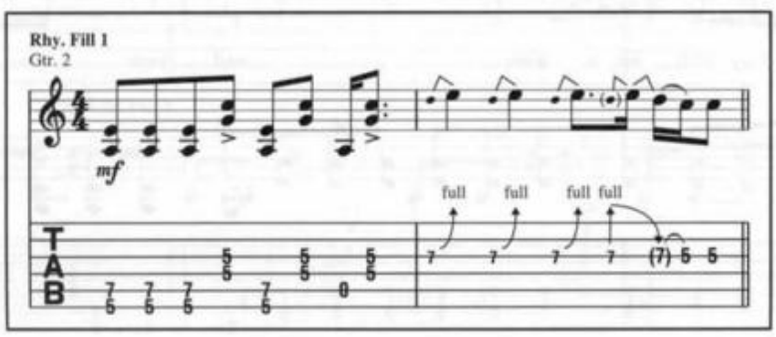
C5 D5 F5 G5

light and stay with me a while, _ and ease your _ wor - ried mind: ___

* Gtrs. 1 & 2 **Rhy. Fig. 3**

* composite arrangement

Am
C5
D5
F5
G5
turn on your light, stay with me a while
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fill 1
A5
and rock, rock, rock, rock, rock, rock, babe. Turn on
Gtr. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile
C5
D5
F5
G5
Am
your light, hoo, yeah. I'll be right here and ease your wor - ried mind, yeah, turn
C5
D5
F5
G5
A5
on your lit - tle light, woo, and rock stead - y.
Gtr. 2
Gtr. 1
divisi
* Gtr. 1 to left of slash in TAB.


Rhy. Fill 1
Gtr. 2
mf
full
full
full
full
T
A
B

Ready for Love

Words and Music by Mick Ralphs

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Gtr. 1: w/ Rhy. Fig. 1, simile
Am
C
D
Csus2
Find - ing out a - long the way,
Man - y miles and man - y tears,
what it takes to keep love liv - ing.
times were hard, but now they're chang - ing.

* composite arrangement

Chorus
G5 A5
G5 A5
C5 D5
C5 D5
read - y for love.
Oh ba - by, I'm read - y for love.
Rhy. Fig. 2
To Coda
G5 A5
G5 A5
C5 D5
C5 D5 Dsus D5
Read - y for love.
Oh ba - by, I'm read - y for love.
Yeah.
1.
C5 G/B A5 G5 F5 G5
Gtr. 2 tacet
Am Dadd4
Oh, for your love.
End Rhy. Fig. 2
Gtr. 1
w/ clean tone
let ring
Am7 Dadd4 Am
2.
C5 G/B
3
Mm, mm, mm.
let ring
let ring

Interlude

Gtr. 2 tacet

Piano Solo

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

* Piano arr. for gtr.

Csus2
Am
Am/G
D9/F♯

Am
C
D
Csus2

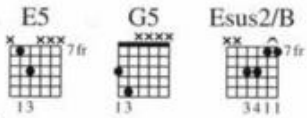
D.S. al Coda
Am
Am/G
D9/F♯

Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
G5 A5
G5 A5
C5 D5
C5 D5
Read - y for love, _
oh ba - by, I'm _____ read - y for love. _____
G5 A5
G5 A5
C5 D5
C5 D5 Dsus2 D5
Read - y for love, _
oh ba - by, I'm read - y for ____ your love.
C5
G/B
A5
G5
F5
G5
I, _____
I, _____
I, _____
I.
(Oo,
oo,
oo,
oo,
oo,
oo,

Outro
** D5
F/D
G/D
Whoa.
oo.)
Oh,
* Gtrs. 1 & 2
p w/ clean tone
mp
* composite arrangement
** Chord symbols reflect overall tonality.
D5
whoa, whoa.
I'm read-y for your
F/D
G/D
D5
love.
Oh, ba - by.
† pp mp
pp mp
† vol. swell
Begin Fade
F/D
Fade Out
Mm, mm.
let ring

Bad Company

Words and Music by Paul Rodgers and Simon Kirke



Gtr. 1; Drop D Tuning,
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Gtrs. 2, 3 & 4; Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 110

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Verse
D/E
Em
Dsus4
D
Em
1. Com - pa - ny
al - ways on the run.
mf
let ring
End Rhy. Fill 1
Rhy. Fig. 1
D/E
Em
Dsus4
D
Des - ti - ny,
oo, is the ris - ing
pp
p
let ring

Em
D/E
Gtr. 2 tacet
Em
D/E
sun,
oh.
2. I was born,
mp
End Rhy. Fig. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
Em
Dsus4
D
Em
D/E
six gun in my hand.
Be - hind a gun,
Gtr. 2
mp
Em
Dsus4
D
Em
I'll make my fi - nal stand,
let ring

D/E
Gtr. 2 tacet
Em
E5
G5
Rhy. Fill 2A
End Rhy. Fill 2A
Gtr. 3 (dist.)
f
(cont. in notation)
hey.
It's why they call me.
Rhy. Fill 2
End Rhy. Fill 2
Gtr. 1
Chorus
Gtr. 1 tacet
D5
A5
D5/E
E5
Bad Com - pa - ny and I can't de - ny.
Gtr. 3
Rhy. Fig. 2
G5
A5
E5
D5/E
Bad Com - pa - ny 'til the day I die.
let ring
E5
D5/E
E5
Oh, 'til the day I die.
'Til the day I die.
End Rhy. Fig. 2

Em Esus2/B Gtr. 2 tacet Em D/E

Gtr. 2

3. Reb - el

Gtr. 3

mp

Gtr. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 3 tacet

Em Dsus4 D Em D/E

souls, de - sert - ers we are called. Chose a gun

Em Dsus4 D Em Gtr. 2: w/ Rhy. Fill 3 D/E

and threw a - way the sword.

Verse

Gtr. 1: w/ Rhy. Fill 1

Em D/E Gtr. 1: w/ Rhy. Fig. 1, simile Em Dsus4 D

4. Now these towns, they all know our

Em D/E Gtr. 2: w/ Fill 3 Em Dsus2 D

name. Six gun sound is our claim to

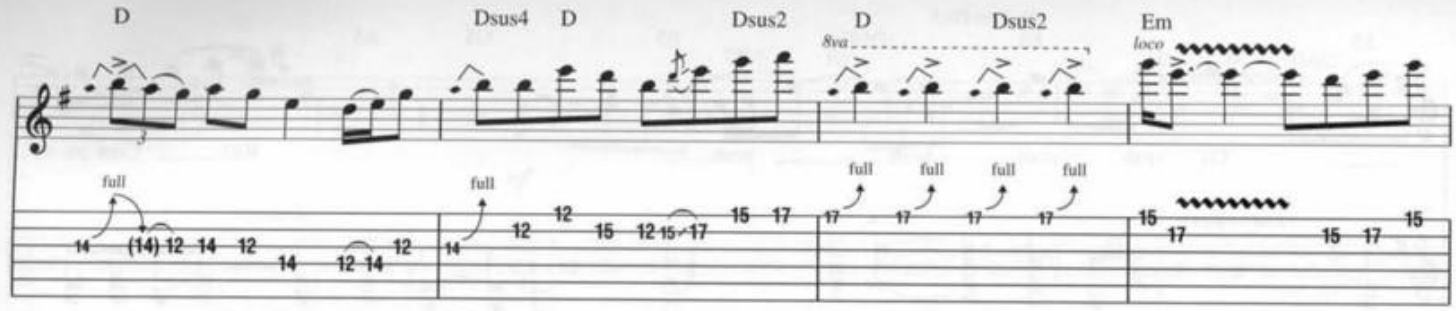
Rhy. Fill 3
Gtr. 2

let ring

Fill 1
Gtr. 2

f
w/ delay

Gtr. 1: w/ Rhy. Fill 2, simile
Gtr. 3: w/ Rhy. Fill 2A
Em
D/E
Em
E5 G5
fame.
I can hear 'em say.
Chorus
Gtr. 3: w/ Rhy. Fig. 2, simile
D5
A5
D5/E
Bad Com - pa - ny
and I won't de - ny.
Ay.
E5
G5
A5
E5
D5/E
Bad, Bad Com - pa-ny
'til the day I die.
Ha,
E5
D5/E
E5
oh, yeah, 'til the day I die.
Oo, oo, oo.
Gtr. 3
Gtr. 3 tacet
* Em D
Dsus4
D
Dsus4
D
Dsus2
Em
Guitar Solo
Gtr. 4 (dist.)
f
w/ chorus
full
full
* Chord symbols reflect overall tonality.
D
Em
D
Em
hold bend
full
full
full
full



Chorus

Gtr. 3: w/ Rhy. Fig. 2, 1st 7 meas., simile

Gtr. 4 tacet

Gtr. 2: w/ Fill 2

Gtr. 2: w/ Fill 3

A5 E5 D5/E E5 G5 A5

Oh, yeah, yeah, yeah, yeah. Bad Com-pa-ny

Outro

G5 E5 D5/E E5

'til the day I die.

Rhy. Fig. 3 **End Rhy. Fig. 3**

* Gtrs. 1 & 3

* composite arrangement

w/ Voc. ad lib, till fade

Gtrs. 1 & 3: w/ Rhy. Fig. 3, till fade, simile

D5/E E5 D5/E E5 D5/E E5

Gtr. 2

* *pp* — *mf*

mp w/ dist.

* vol. swell

Fill 3

Gtr. 2

** *pp* — *mf*

** vol. swell

D5/E
E5
D5/E
E5
D5/E
mf
full
E5
D5/E
E5
D5/E
let 4 ring
hold bend
full
steady gliss.
E5
D5/E
E5
Begin Fade
D5/E
full
E5
D5/E
E5
D5/E
full
8va
D5/E
E5
Fade Out
full

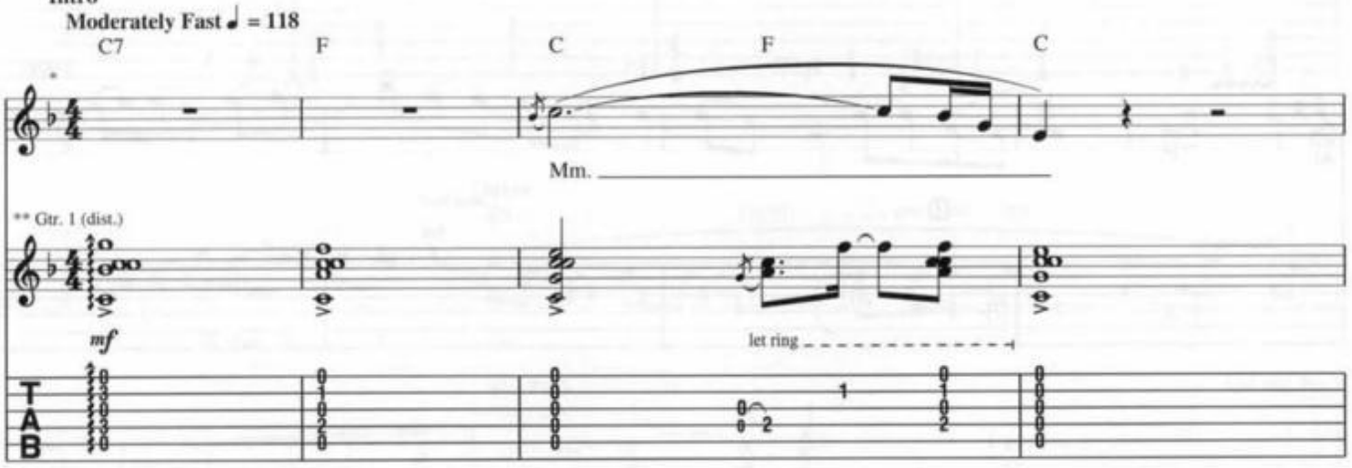
Movin' On

Words and Music by Mick Ralphs

(G)

Gtrs. 1 & 3; Open C Tuning:
① = C ④ = G
② = E ⑤ = C
③ = C ⑥ = C

Intro
Moderately Fast ♩ = 118



* Key signature denotes C Mixolydian.
** Two gtrs. arr. for one.

Verse
*** C G

get up in the morn - ing and it's just an - oth - er day, pack up my be - long - ings, I've
check in to the tick - et desk, a half an hour to go, head - ing for the board - ing gates, I'm

Rhy. Fig. 1
simile on repeats

*** Chord symbols reflect basic tonality.

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C G

got to get a - way. Jump in - to a tax - i, and the time is get - ting tight, I've
feel - ing pret-ty low. Fif - teen min - utes lat - er I'm sit - ting on my plane,

Chorus

C D5 D♯5 E5 F5

got to keep a mov - in', I've got a show to - night. When I'm mov - in' on, mov -
fast - en - ing my safe - ty belt, I'm tak - ing off a - gain. An' I'm mov - in' on, mov -

End Rhy. Fig. 1 Rhy. Fig. 2

Gtr. 2: w/ Fill 1, 2nd time

E♭ F C E♭

- in' on from town to town. Mm. Mov - in' on ba - by, nev -
- in' on from town to town. Mov - in' on ba - by, hell

Fill 1
Gtr. 2

F
C
1.
N.C.
- er seem to touch the ground.
I'm nev - er touch - ing the ground.
I do.
Uh.
2.1
Gtr. 2 (dist.)
mf
Gtr. 1
End Rhy. Fig. 2
2.
C
Interlude
C
Woo, oh, woo, yeah.
Woo, oh, woo.
Gtr. 2
mp
w/ clean tone
Gtr. 1
F5
G5
Woo, woo.
(Woo, oh, woo.)

C
D5
D♯5
E5
F5
Woo, oh, woo. Mm. I'm mov -
Rhy. Fill 1
End Rhy. Fill 1

Chorus

Gtr. 1: w/ Rhy. Fig. 2, simile
F5
E♭
F
C
- in' on, mov - in' on from town to town. Oh. Mov -
Gtr. 3
mf
w/ dist. & wah-wah
full
10

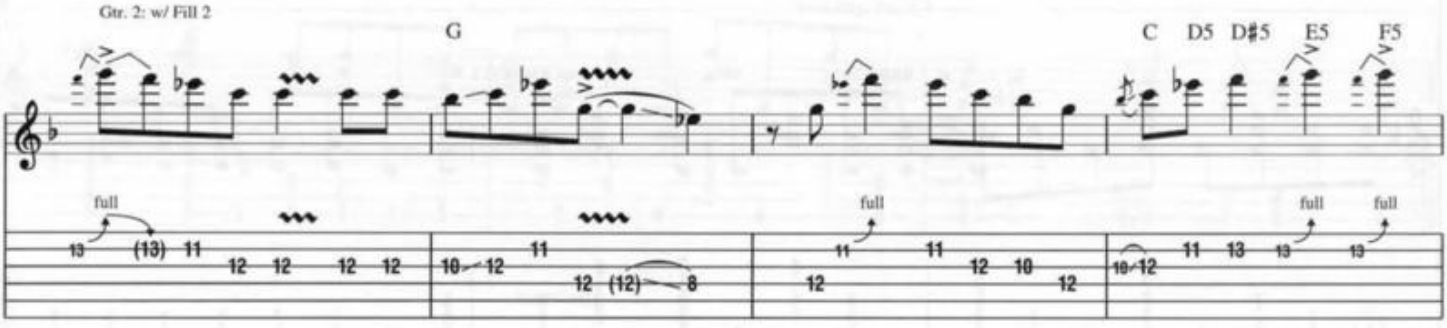
E♭
F
C
Gtr. 1: w/ Rhy. Fill 1
- in' on, I can't seem to stop now. Woo!
1/4

Guitar Solo

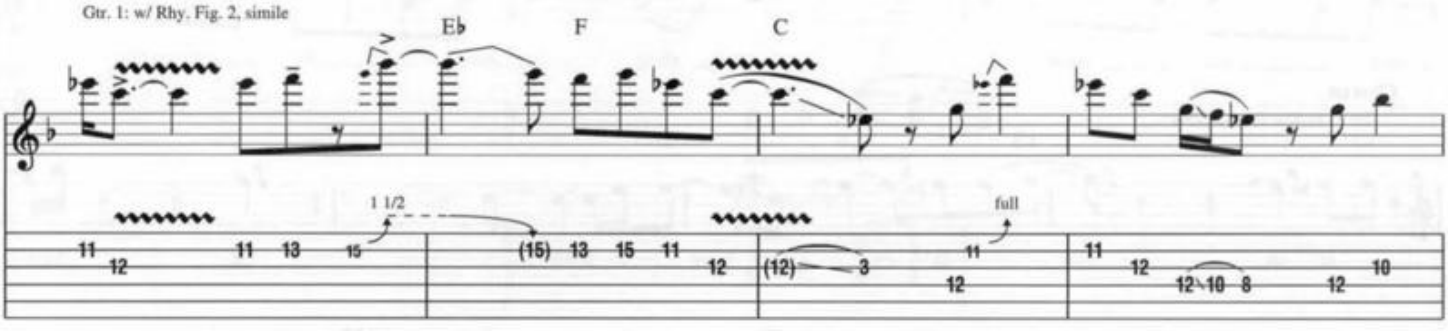
w/ Voc. ad lib

Gtr. 1: w/ Rhy. Fig. 1, simile

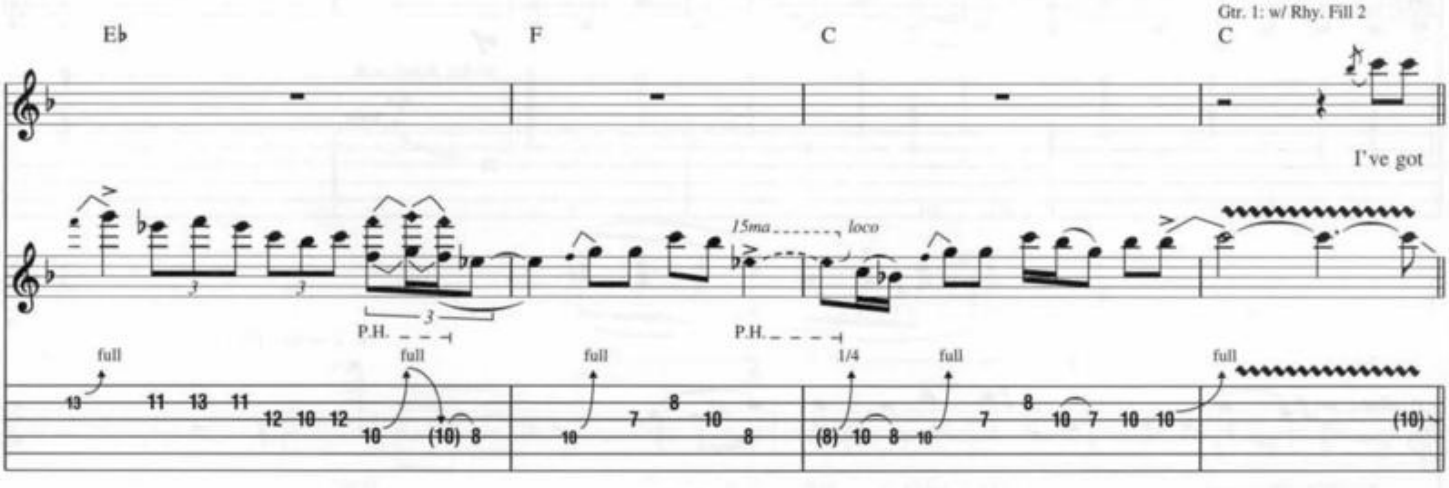
Gtr. 2: w/ Fill 2



Gtr. 1: w/ Rhy. Fig. 2, simile



Gtr. 1: w/ Rhy. Fill 2

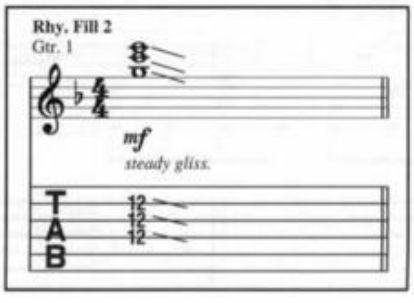


Fill 2

Gtr. 2

Rhy. Fill 2

Gtr. 1



Chorus

Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Fill 1, 1st meas.
Gtr. 3 tacet

F5 E♭ F C

to move on, move on from town to town, yeah.

E♭ F C

I've got to move on, and I nev-er seem to slow me down.

Gtr. 1: w/ Rhy. Fill 3

Gtr. 1: w/ Rhy. Fig. 2, 1st 5 meas., simile

F5 E♭ F

Yeah, yeah, yeah. I'm mov - in' on, mov - in' on from town to town.

C E♭

Gtr. 1: w/ Rhy. Fill 4

F5

Yeah, yeah, I'm nev - er stay-ing to slow

Outro

C5 B♭5 F

down. Oh, yeah. Mmm, mmm, ev - 'ry day of

Gtr. 1

E♭5 C F5 C5

my life I'm mov - in' on. Oo!

Rhy. Fill 3
Gtr. 1

Rhy. Fill 4
Gtr. 1

Seagull

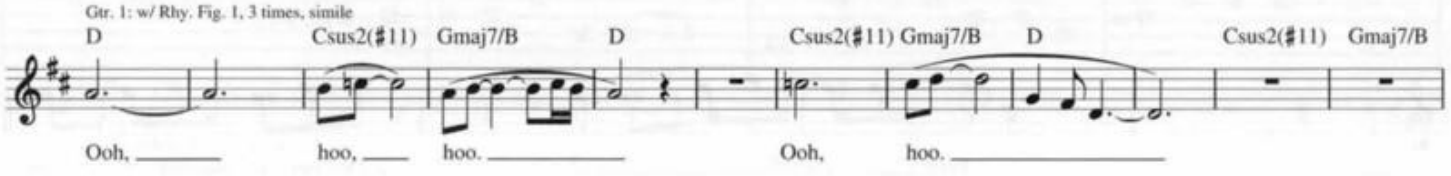
Words and Music by Paul Rodgers and Mick Ralphs

Drop D Tuning:
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately Fast ♩ = 150

* Chord symbols reflect basic tonality.



Gmaj7/B
D
Csus2(♯11)
Gmaj7/B
D
cross the hor - i - zon in - to the mis - ty morn - ing sun.
ask - ing the ques - tion, is this a real - ly the end of the world?
cross the hor - i - zon in - to the mis - ty morn - ing sun.

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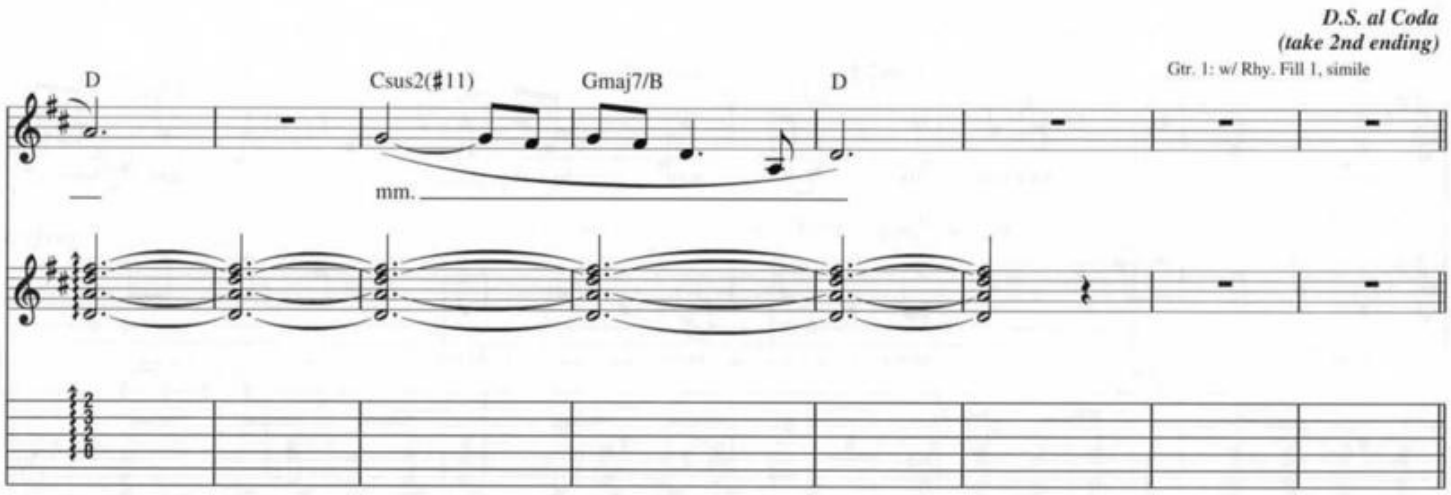
Csus2(♯11)
No - bod - y asks you
Sea - gull, you must have
No - bod - y asks you
Gmaj7/B
D
Csus2(♯11)
Gmaj7/B
where you are go - ing,
known for a long time the shape of things to
where you are go - ing,
no - bod - y knows where you're
no - bod - y knows where you're
Rhy. Fig. 2
1.
2., 3.
D
D
from.
come.
from.
Now you
End Rhy. Fig. 2
Rhy. Fill 1
End Rhy. Fill 1
Chorus
D
A
C
G6/B
Gtr. 2 (acous.)
fly
through the sky
nev - er ask - ing
f
simile on repeat
Gtr. 1
simile on repeat

To Coda
D
A
Asus4
A
why.
And you fly
all a - round
'til
C
G6/B
D
some - bod - y
shoots you
down.
Rhy. Fig. 3
End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 2, 3 times, simile
Csus2(♯11)
Gmaj7/B
D
3
Csus2(♯11)
Gmaj7/B
Da, da, da, da, da, da, down. Mm, mm, mm,
Gtr. 2
let ring
let ring

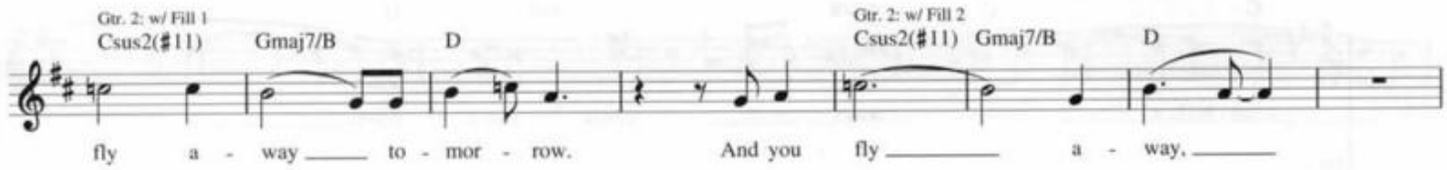

D.S. al Coda
(take 2nd ending)
Gtr. 1: w/ Rhy. Fill 1, simile
D
Csus2(♯11)
Gmaj7/B
D
mm.

Coda
Gtr. 1: w/ Rhy. Fig. 3, simile
C
G6/B
D
some - bod - y, yeah, shoots you down.
Gtr. 2
let ring
let ring
let ring

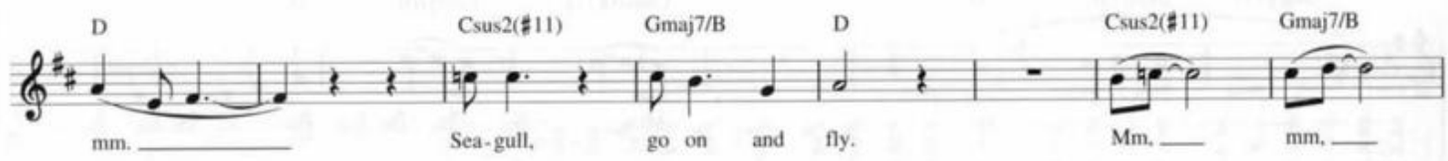
Outro
Gtr. 1: w/ Rhy. Fig. 2, 14 times, simile
Csus2(♯11)
Gmaj7/B
D
Csus2(♯11)
Gmaj7/B
D
Mm, mm, yeah.
let ring
let ring
let ring
let ring
let ring
let ring

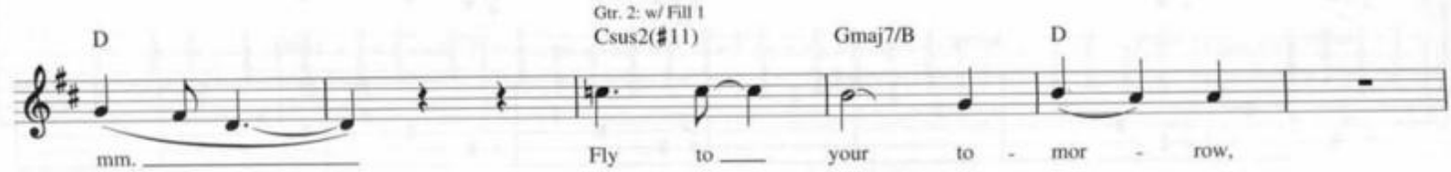
Csus2(♯11) Gmaj7/B D Csus2(♯11) Gmaj7/B
Sea - gull _ you fly, sea - gull _ you fly a -
Fill 1
let ring let ring let ring let ring let ring

D Csus2(♯11) Gmaj7/B D
way. And you fly a - way to - day, and you
End Fill 1 Fill 2 End Fill 2
let ring let ring let ring let ring


Gtr. 2: w/ Fill 1
Csus2(♯11) Gmaj7/B D
fly a - way to - mor - row.
Gtr. 2: w/ Fill 2
Csus2(♯11) Gmaj7/B D
And you fly a - way,

Gtr. 2: w/ Fill 1, simile
Csus2(♯11) Gmaj7/B D
leave me to my sor - row.
Gtr. 2: w/ Fill 2, 3 times
Csus2(♯11) Gmaj7/B
Mm, mm,


D Csus2(♯11) Gmaj7/B D Csus2(♯11) Gmaj7/B
mm. Sea - gull, go on and fly. Mm, mm,


Gtr. 2: w/ Fill 1
D Csus2(♯11) Gmaj7/B D
mm. Fly to your to - mor - row,

Csus2(♯11)
Gmaj7/B
D
Csus2(♯11)
Gmaj7/B
D
leave me to my sor - row.
Fly.
Gtr. 2
let ring
let ring
let ring
let ring
let ring
let ring
Gtr. 2
Csus2(♯11)
Gmaj7/B
let ring
let ring
Gtr. 1
* Gtrs. 1 & 2
D
F/D
G/D
* composite arrangement
B♭/D
C/D
D
rit.

Superstar Woman

Words and Music by Paul Rodgers

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 106

* Chord symbols reflect overall tonality.

Verse

D/A Gsus2/A D/A A D/A Gsus2/A D/A
1. Well, my ba - by, ba - by, ba - by,
she's a su - per - she's a man-eat - er.
simile on repeat
1/4
End Rhy. Fig. 1
Rhy. Fig. 2
w/ pick & fingers
simile on repeat
let ring

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Gtr. 1: w/ Fill 1, 2nd time

A D/A Gsus2/A D/A A

star. She's got di - a - mond fin - gers,
And she's mine, all mine;

Gtr. 1: w/ Fill 2, 2nd time

D/A Gsus2/A D/A A A7sus4 D/A D

Pre-Chorus

drives a su - per car.
life could-n't be sweet-er.
Uh, wuh.
When I see you burn-in'
When I see you on a

steady gliss. let ring *steady gliss.*

End Rhy. Fig. 2 **Rhy. Fig. 3**

w/ chorus

Fill 1
Gtr. 1

steady gliss.

Fill 2
Gtr. 1

full full

Gtr. 1: w/ Fill 3, 2nd time

A/C♯ Cadd2 G/B

down the high - way, driv - ing ev - e - ry - bod - y in - sane,
T V pro - gramme, you're driv - ing me in - sane.

full 1/2

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

D

Gtr. 1: w/ Fill 4, 2nd time

A/C♯ Cadd2 G/B

and I ask you,"Are you go - ing my way, don't want to know my name?" I say,
Then I hear you on a ra - di - o; I'm go-ing to get you some day.

(Ooh, ooh.)

Gtr. 1

full 1/2

Fill 3
Gtr. 1

full full full

Fill 4
Gtr. 1

steady gliss.

1/2

Chorus
A G/B D A G/B D
ba - by, give me one lit - tle chance to show you that I can ro - mance.
Ba - by, give me one lit - tle chance to show you that I can ro - mance.
Gtr. 1
1/2
Gtr. 2
Rhy. Fig. 4
End Rhy. Fig. 4
p
1.
Gtr. 2 tacet
Dsus4 D A G/B Cadd2
Ba - by, give me one lit - tle chance to dance with
Ba - by, give me one lit - tle chance
let ring
Rhy. Fill 1
End Rhy. Fill 1
Gtr. 2: w/ Rhy. Fig. 1, simile
A D/A Gsus2/A D/A A D/A Gsus2/A D/A
you.
2. Well, my

2.
Bridge
D
G/D
to dance _ with you.
Gtr. 1
Gtr. 2
Rhy. Fill 2
End Rhy. Fill 2
mp
D
G6/D
D
G/D
D
G/D
Now when I'm
(When I'm
1/4
1/4
let ring
1/4
Rhy. Fig. 5
End Rhy. Fig. 5
let ring
Gtr. 2: w/ Rhy. Fig. 5, 6 times, simile
D
G/D
D
G/D
D
G/D
lone - ly
lone - ly.
she come to me,
She come to me,
Gtr. 1
full
full
full

D G/D D G/D D G/D
and when I'm tied down, she set me
when I'm tied down.)
1/2 1/2 1/2
Csus2 G N.C(G5) (G♯5)
free, she set me free.
Free, free.)
Gtr. 1
Gtr. 2 Rhy. Fill 3 End Rhy. Fill 3
p
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2, simile
A D/A Gsus2/A D/A A
Oh, whoa.
Gtr. 1
mp mf
1/4 1/2

D/A Gsus2/A D/A A D/A Gsus2/A D/A
Whoa, oh, oh, yeah.
full 1/2 1/4
A A7sus4 D/A D A/C#
Gtr. 2: w/ Rhy. Fig. 3, 2 times
Ooh, ah, la,
full full full
Cadd2 G/B D
ooh, ah, la. Ooh,
full hold bend 1/2 full full
A/C# Cadd2 G/B
ah, la, ooh, ah, la.
1/2 full full 1 1/2 full

Chorus

Gtr. 2: w/ Rhy. Fig. 4, 2 times, simile

A G/B D A G/B D

Ba - by, give me one lit - tle chance to show you that I can ro - mance.

steady gliss.

full 1 1/2 full

Gtr. 2: w/ Rhy. Fill 1, simile Gtr. 2: w/ Rhy. Fill 2

A G/B Cadd2

Ba - by, give me one big chance to dance with

let ring 1/2

Bridge

Gtr. 2: w/ Rhy. Fig. 5, 10 times, simile

D G/D D G/D D G/D

you. I want to dance with you.

1/2

D G/D D G/D D G/D

And when I'm lone - ly, she comes to

1/4 let ring 1/2

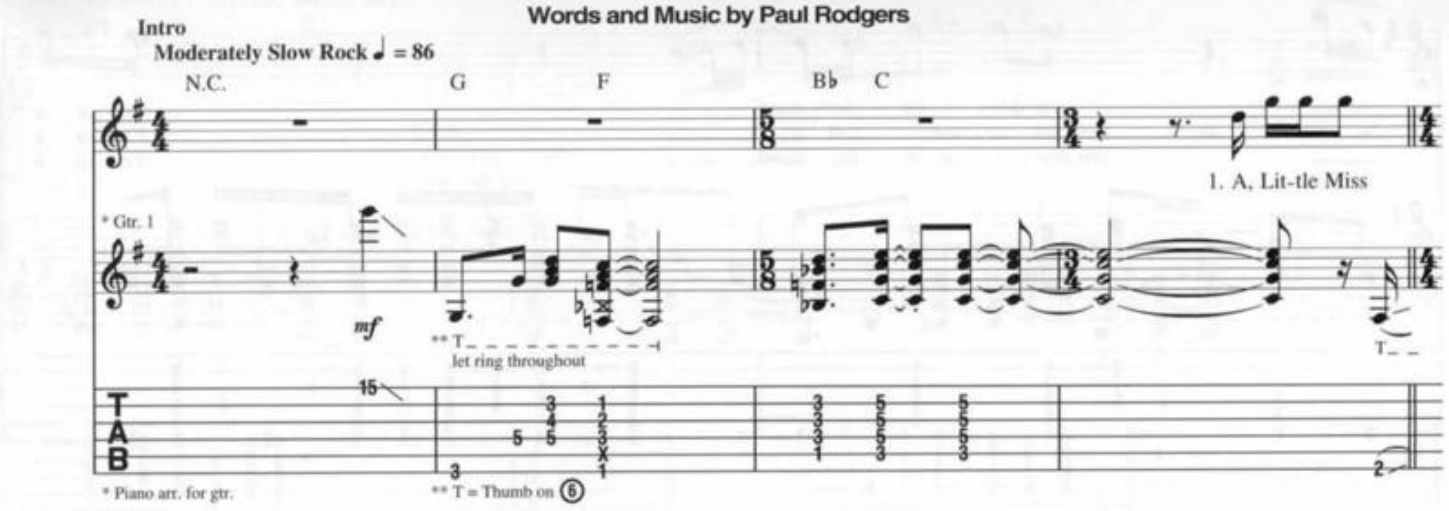
D G/D D G/D D G/D D G/D
me, and when I'm tied down, she set me
P.M.
full full full
Gtr. 2: w/ Rhy. Fill 3
Csus2 G
free, she set me free, yeah, yeah.
1/4 full
Outro
D/E E D/E E
Whoa, whoa.
Gtr. 1
Gtr. 2
Rhy. Fig. 6
End Rhy. Fig. 6

Gtr. 2: w/ Rhy. Fig. 6, 5 1/2 times, simile
D/E
E
D/E
Whoa, I'm dream - ing.
Gtr. 1
full
E
D/E
E
Whoa, I'm sleep - ing,
1/4
D/E
E
D/E
E
I want to get you, ba - by.
Whoa, whoa, whoa,
1 1/2
D/E
E
D/E
to get you, ba - by.
I'm go-ing to get you, ba -
8va
loco
1 1/4
1/4
1/2

E
D/E
E
- by, hey, hey, hey, hey, hey.
1/4
1/4
1/4
let ring
N.C. D/E
E
N.C. D/E
E
I'm go-ing to get you ba - by, yeah, yeah. Na, na, na, na, na, na, na.
N.C. D/E
E
N.C. D/E
Esus2
rit.
Na, na, na, na, na, hah. Whoa.
Gtr. 1
rit.
Gtr. 2
rit.

Little Miss Fortune

Words and Music by Paul Rodgers



Gtr. 2: w/ Rhy. Fill 1, simile
D
F
C
G7
C/G
G7
C/G
- der - stand - ing, ran me out of town.
Free - dom, is bound to bring a smile.
- der - stand - in', ran me out of town.
A, Lit - tle Miss Take,
A, Lit - tle Miss - e -
Oh, Lit - tle Miss Take,
T

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Gtr. 2: w/ Rhy. Fill 1, 1st time, simile
Gtr. 2: w/ Rhy. Fill 2, 2nd & 3rd times

G F C G7 C/G G7 C/G

she don't un - der - stand.
ry, ah, has got to come and go.
you don't e - ven un - der - stand.

I'm in a
I'm in a
I'm in a

G F C

bad sit - u - a - tion, stand-ing at the sta - tion, turn - ing a - round, 'round, 'round, yeah,
bad sit - u - a - tion, stand-ing at the sta - tion, turn - ing a - round, 'round, a, yeah,
bad sit - u - a - tion, stand-ing at the sta - tion, turn - ing a - round, 'round, a, yeah,

F/C C G F

and fac - ing home.
and fac - ing home, yeah.
I'm fac - ing home, home, uh.

End Rhy. Fig. 1 Rhy. Fig. 2

Rhy. Fill 2
Gtr. 2

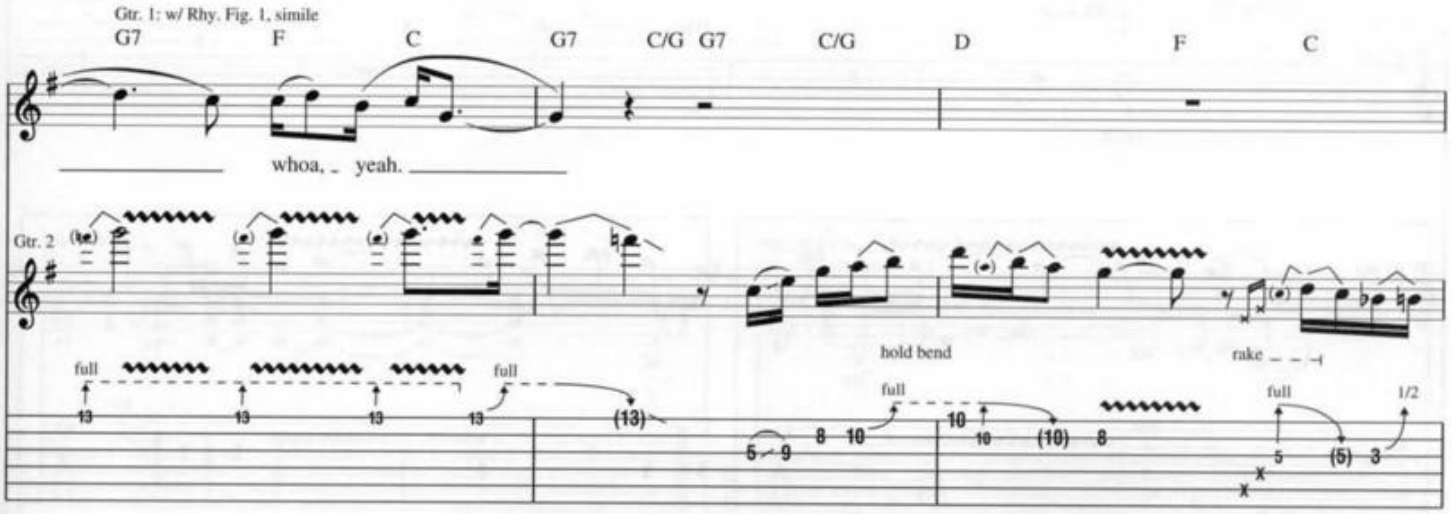
Gtr. 2: w/ Fill 1, 1st & 3rd times
Gtr. 2: w/ Fill 1, 1st 2 meas., 2nd time, simile
1.
To Coda
B♭ C G F B♭ C G
Yeah.
Fac - ing home.
I'm fac - ing home.
2. A, Lit - tle Miss
End Rhy. Fig. 2
2.
B♭ C G
Bridge
B♭ F
(Ooh,
Gtr. 2
8va
p
pp
w/ Leslie effect
Gtr. 1
Rhy. Fig. 3
8va

Fill 1
Gtr. 2
p
T
A
B

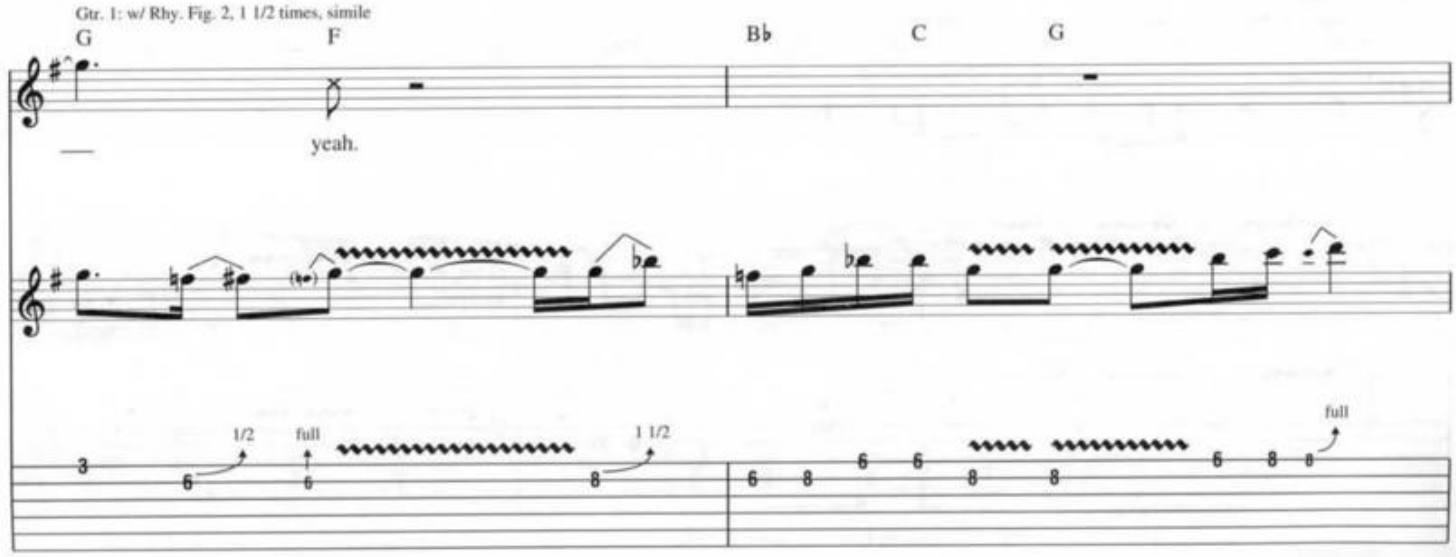
Gtr. 1: w/ Rhy. Fig. 3, 1 3/4 times, simile
Gtr. 2: w/ Rhy. Fig. 3A, 3 1/2 times, simile

B♭ F C B♭ F
hope to see you be - fore too long; time is pass - ing,
Ah, be - fore too long. Ah,
C
time has flown. Flown, oh,
time has flown. Flown.
Gtr. 2 8va
loco
f
w/ dist.
Leslie off
full
Gtr. 1 8va
loco

Guitar Solo


Gtr. 1: w/ Rhy. Fig. 1, simile
G7 F C G7 C/G G7 C/G D F C
whoa, yeah.
Gtr. 2
full
hold bend
rake
full
1/2

Gtr. 1: w/ Rhy. Fig. 2, 1 1/2 times, simile



D.S. al Coda

Gtr. 1: w/ Rhy. Fill 3

G F B♭ C

3. I said yeah, yeah, yeah. Lit - tle Miss

full full full full full

8 8 6 8 13 13 13

Coda

Outro-Guitar Solo

Gtr. 3: w/ Rhy. Fill 4, till fade, simile
Gtr. 1 tacet

B♭ C G G F

I'm driv - ing on in the night,

Gtr. 1

T

Gtr. 2

grad. bend

1/2 1/2

6 (6) 6

B♭ C G F

just to see my ba - by.

hold bend

1/2 full full 1/2 1/2 full full

5 6 5 5 6 5 (5) 3 5 3 5 3 5 5 3 6 3 5

Rhy. Fill 3
Gtr. 1

T

TAB

2

Rhy. Fill 4
Gtr. 3 (slight dist.)

mf

TAB

3 2 4 5 3 1 3 3

B♭ C G
F
B♭ C G
Drive on home.
I love
1/2
1/4
full
full
full
Begin Fade
F
B♭ C G
my ba - by,
my ba - by loves me.
3/4
full
3/4
full
full
hold bend
full
F
B♭ C G
Lit-tle Miss For - tune, now don't you leave me a - lone.
Oh, ba -
3/4
full
full
full
hold bend
full
Fade Out
F
B♭ C G
- by.
Whoo.
hold bend
1/2
full
full
1/2
full
full
full

Good Lovin' Gone Bad

Words and Music by Mick Ralphs

Intro
Moderate Rock ♩ = 128
N.C. A5 D5/A G/A D/A D5/A G/A D/A G5 D5
* Gtrs. 1 & 2 (dist.)
Rhy. Fill 1
End Rhy. Fill 1
P.M.
let ring
let ring
let ring
1/4
* composite arrangement
A5 D/A A D5/A G/A D/A D5/A G/A D/A G5 D5
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
P.M.
P.M.
P.M.
let ring
let ring
Verse
* A5 D5 D6 D5 D6 G5 G6 G5 G6 A5
1. If I hear you knock-ing hard up - on my door, ain't no way that I'm gon - na an - swer it. 'Cos
Rhy. Fig. 2
P.M.
P.M.
P.M.
P.M.
let ring
* Chord symbols reflect basic tonality.
D5 D6 D5 D6 G5 G6 G5 A5
cheat-ing is a one thing and a ly - ing is a - noth-er, and when I say it's o - ver, that's it, I'm gon na quit! Yeah.
End Rhy. Fig. 2
P.M.
P.M.
let ring

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Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

A5 D/A A D5/A G/A D/A D5/A G/A D/A G5 D5

yeah, yeah, yeah.

2. Now

Verse

Gtr. 2: w/ Rhy. Fig. 2, simile

A5 D5 D6 D5 D6 G5 G6 G5 G6 A5

I ain't com-plain-ing, just try'n' to un-der-stand what makes a wom - an do the things she does.

Gtr. 1

P.M.

D5 D6 D5 D6 G5 G6 G5

Gtr. 2: w/ Rhy. Fill 2

A5 A6 A5

One day she'll love you, the next day she'll leave you; why can't we have it just the way it used to be?

Interlude

Half-Time Feel

A5 D/A A D/A A5

Woo, why can't we have it, ba - by? Huh. 'Cos I'm a

Gtrs. 1 & 2 **Rhy. Fig. 3**

mf w/ phaser

let ring

End Rhy. Fig. 3

Rhy. Fill 2

Gtr. 2

P.M. P.M.

Pre-Chorus

Gtr. 1: w/ Fill 1, 2nd time

A5 D/A A D/A

man, I got my pride, I don't need no wom - an to hurt me in -
man, I got my pride, don't need no wom - an to hurt me in -

simile on repeat

let ring let ring

A D/A

side. I need a love like an - y oth - er, yeah. So
side. I need a love like an - y oth - er. So

Chorus

End Half-Time Feel

G D A5 G5

go on and leave me, and leave me for an - oth - er! Good lov - in' gone
go on and leave me, leave me for an - oth - er. Good lov - in' gone

Rhy. Fig. 4

* phaser off

f

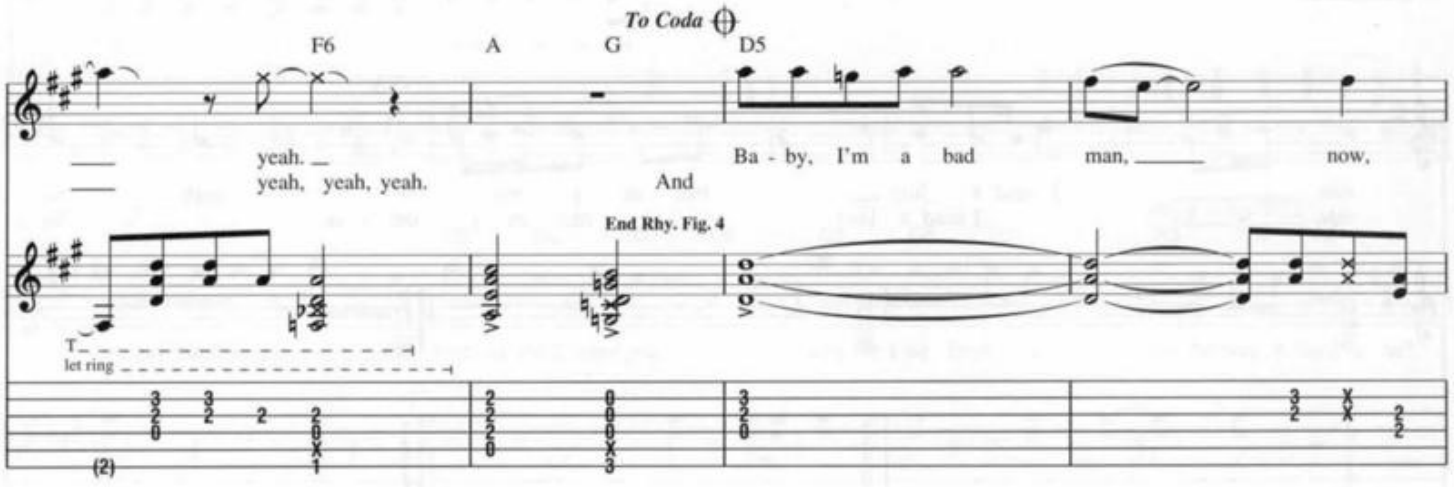
* Phaser remains engaged until chorus on repeat.

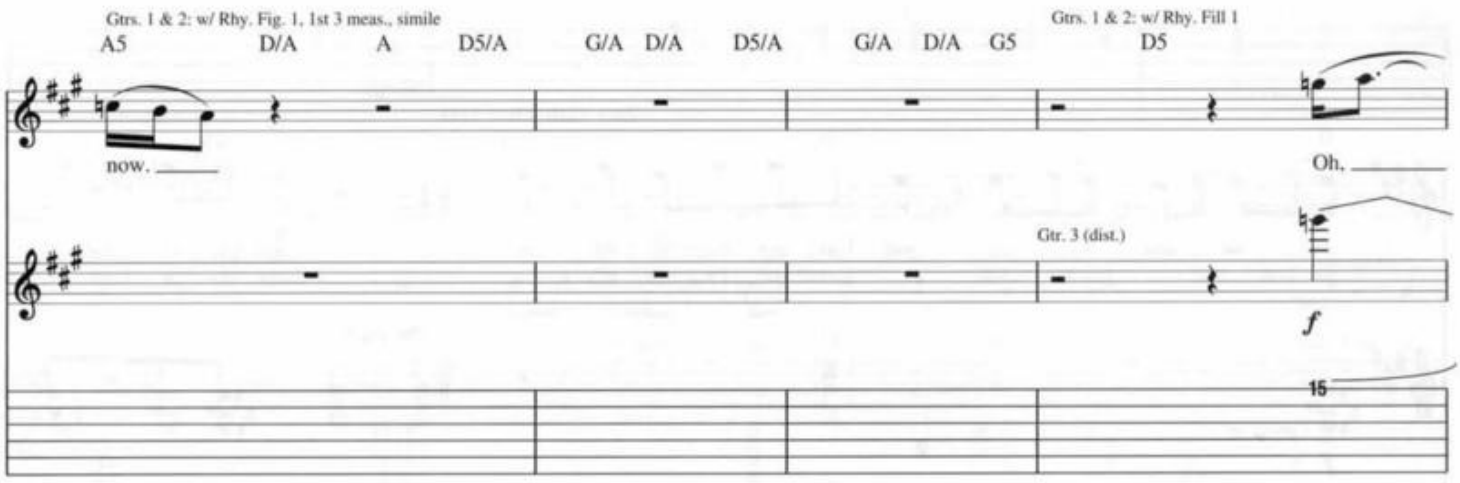
Fill 1

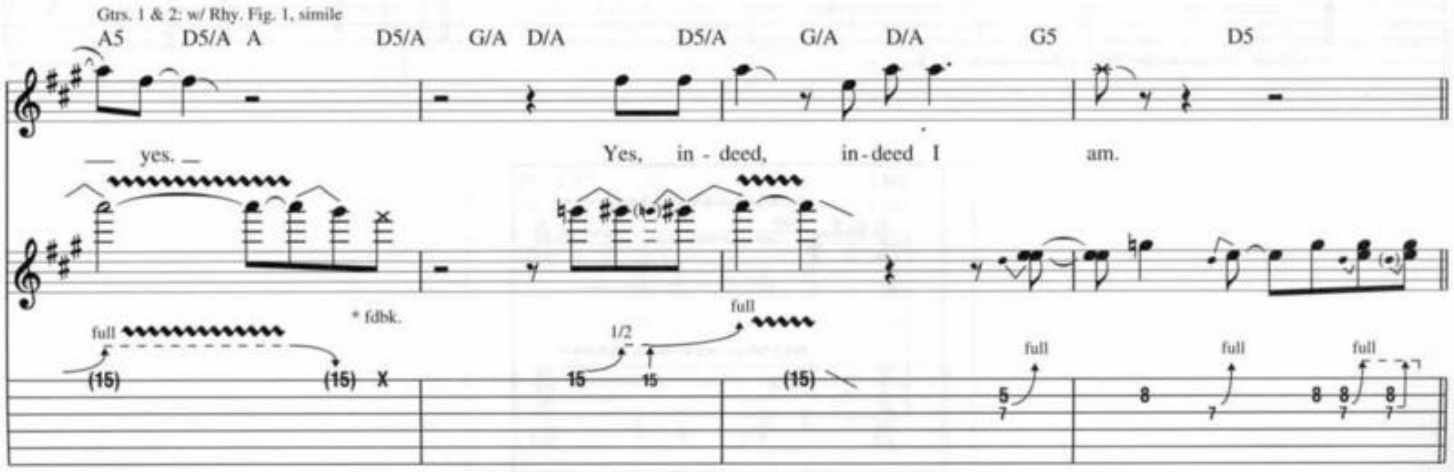
Gtr. 3

(10)

D5 A5 G D5 A5 G6 D/F#
bad, yeah, yeah, yeah, yeah. Good lov - in' gone bad, bad, bad. Good lov - in' gone bad,
bad, it's gone I say. Good lov - in' gone bad, now, now, now, Good lov - in' gone bad,
1/4
1/4
* T
let ring
let ring
* T = Thumb on 6.







* Microphonic fdbk., not caused by string vibration.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
w/ ad Lib lead voc.

Rhy. Fill 3
Gtrs. 1 & 2

D.S. al Coda

D/A A D/A A5

Whoa, _ whoa ___ whoa, _____ yeah. Now, I'm a

full full 1/2

13 10 (10) 5 11 10 12 10 12 11 13 13 10

Coda

Gtrs. 1 & 2: w/ Rhy. Fill 4

D A5 G5 D5

ba - by, I'm a bad ___ man. Good lov - in' gone bad, (that's) what I want to say. _

A5 G D5 A5 G6 D/F♯ F6

___ Good lov - in' gone bad, good lov - in'. ___ Good lov - in' gone bad. Oh,

Gtrs. 1 & 2: w/ Rhy. Fill 4 Gtrs. 1 & 2: w/ Rhy. Fig. 4, simile

A G D A5 G5 D5

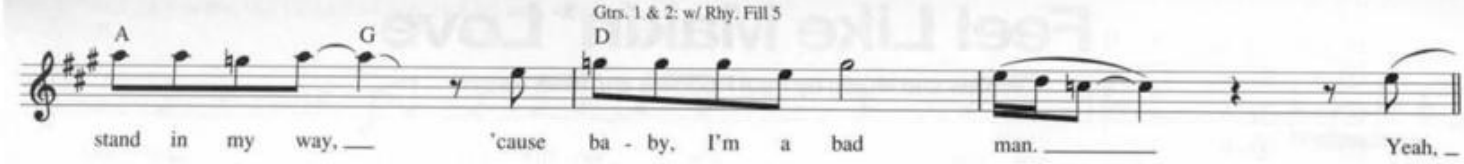
ba - by, I'm a bad man. Good lov - in' gone bad, _____

A5 G D5 A5 G6 D/F♯ F6

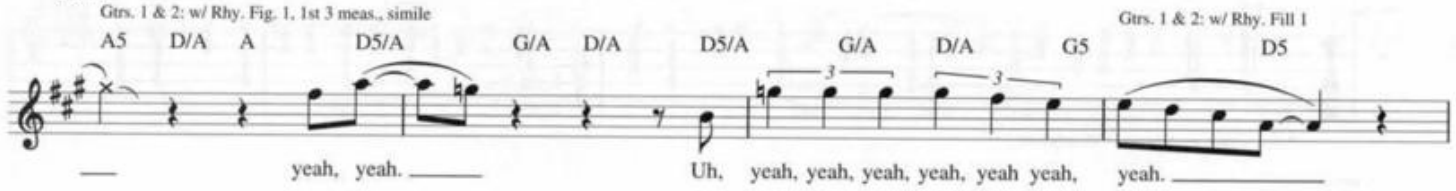
good a lov - in' gone ___ bad. _ Good lov - in' gone bad, I'm a sad ___ man. Don't

Rhy. Fill 4
Gtrs. 1 & 2

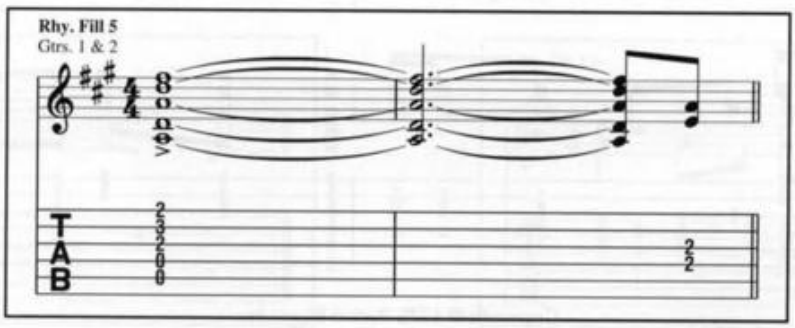
let ring


Gtrs. 1 & 2: w/ Rhy. Fill 5
A
G
D
stand in my way, 'cause ba - by, I'm a bad man. Yeah,

Outro


Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 3 meas., simile
A5 D/A A D5/A G/A D/A D5/A G/A D/A G5
Gtrs. 1 & 2: w/ Rhy. Fill 1
D5
yeah, yeah. Uh, yeah, yeah, yeah, yeah, yeah yeah, yeah.

A5 D/A A D5/A G/A D/A D5/A G/A D G5 D5/A
Woo.
Gtr. 3
rit.
full
Gtrs. 1 & 2
P.M.
let ring
rit.


Rhy. Fill 5
Gtrs. 1 & 2
T
A
B

Feel Like Makin' Love

Words and Music by Paul Rodgers and Mick Ralphs

Gtr. 4; Drop D Tuning:
① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro

Moderately ♩ = 86

* Key signature denotes D Mixolydian.

Verse

Gtr. 1 tacet
** D
C
G5
C
1. Ba - by, when I think a - bout you, I think a - bout
2. Ba - by, if I think a - bout you, I think a - bout
Gtr. 2 (acous.)
Rhy. Fig. 1
mf
let ring throughout
Gtr. 3 (elec.)
Rhy. Fig. 1A
mp w/ clean tone
simile on repeat
let ring throughout

** Chord symbols reflect basic tonality.

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Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 3/4 times, 1st & 2nd times, simile

D C G5 C D C

Dar - ling, I don't live with - out you and your love.
Dar - ling, if live with - out you, I live with-out love.

𝄋

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 1 3/4 times, 3rd time, simile

G5 C D C G5 C

If I (1., 3.) had those gol - den dreams of my
And if I had the sun and moon, and they were

D C G5 C D C

yes - ter - day,
(Yes - ter - day.)
shin - ing.
(Shin - ing.)

I would wrap you in the
I would give you both night and day,

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A, simile

G5 C D C G

heav-en real-ly dy - ing
(Dy - ing)
(Dy - ing)
love sa - tis - fy - ing.

all the way.
all the way.)
Feel like mak - in'...

Chorus

D Cadd9 G5 D5

Feel like mak - in' love.

* Gtr. 4
(elec.) **Rhy. Fig. 2**

f
w/ dist.
P.M.

* Two gts. arr. for one.

Rhy. Fill 1
Gtr. 2

Rhy. Fill 1A
Gtr. 3

Gtr. 7: w/ Fill 1, 3rd time

Cadd9 G5 D5 Cadd9 G5

Feel like mak - in' ___ love. Feel like mak - in' ___

P.M. P.M. P.M. P.M.

To Coda

Gtr. 4: w/ Rhy. Fill 2, 3rd time

D5 Cadd9 G5 D5

love Feel like mak - in' ___ love to ___ you.

End Rhy. Fig. 2

P.M. P.M. P.M. 1/4

Interlude

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times, simile

Gtr. 4 tacet

D C G5 C D C G5 C

Gtr. 5 (elec.)

mf

w/ clean tone

Gtr. 6 (elec.)

mf

w/ clean tone

w/ pick & fingers

Fill 1

Gtr. 7 (elec.)

8va *loco*

f

w/ dist. & delay

full full full full full

Rhy. Fill 2

Gtr. 4

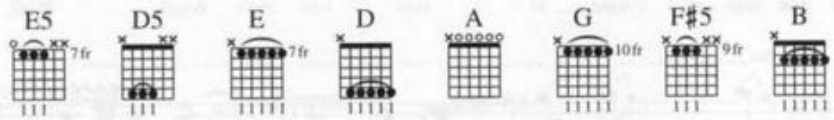
D.S. al Coda
D C G5 C D C G5 C
3. And if ___ I ___
Coda
Gtr. 4: w/ Rhy. Fig. 2, simile
D Cadd9 G5 D5
you. ___ Well, I feel like mak - in' love.
Gtr. 7
8va
loco
full
1/2
Cadd9 G5 D5 Cadd9 G5
Well, I feel like mak - in' love. Well, I feel like mak - in'
8va
1/2 full full full

Gtr. 4: w/ Rhy. Fill 2
Gtr. 4: w/ Rhy. Fig. 2, simile
D5
C
G
D5
love. Woo! Feel like mak - in' love to you, yeah.
loco
full
1/4
1/4
Cadd9
G5
D5
Cadd9
G5
Well, I feel like mak - in' love, yeah. Well, I feel like mak - in'
1/4
1/2
1/4
1/2
1/2
D5
Cadd9
G5
D5
love.
Well, I feel like mak-in' love.
8va
full
Gtr. 4: w/ Rhy. Fill 2
Gtr. 4: w/ Rhy. Fig. 2, simile
C
G
D
Feel like mak - in' love to you. Woo!
8va
loco
full
full
1/2
1/2

Cadd9 G5 D5 Cadd9 G5
Well, I feel like mak - in' love. Woo! Well, I feel like mak - in'
8va
full full 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2
D5 Cadd9 G5 D5
love. Yeah, yeah! Well, I feel like mak - in' love, yeah.
loco 1/4 full
Begin Fade
Gtr. 4: w/ Rhy. Fill 2
C G
Gtr. 4: w/ Rhy. Fig. 2, 1st 4 meas., simile
D
Feel like mak - in' love to you, yeah. Yeah,
8va full
Fade Out
Cadd9 G5 D5 Cadd9 G5
hah! Feel like mak - in' love, love. Well, I feel like mak - in'...
8va loco 8va
full 1/4 1/2 1/2 full full full

Shooting Star

Words and Music by Paul Rodgers



Gtr. 3; Open A Tuning:

① = E ④ = E
② = C♯ ⑤ = A
③ = A ⑥ = E

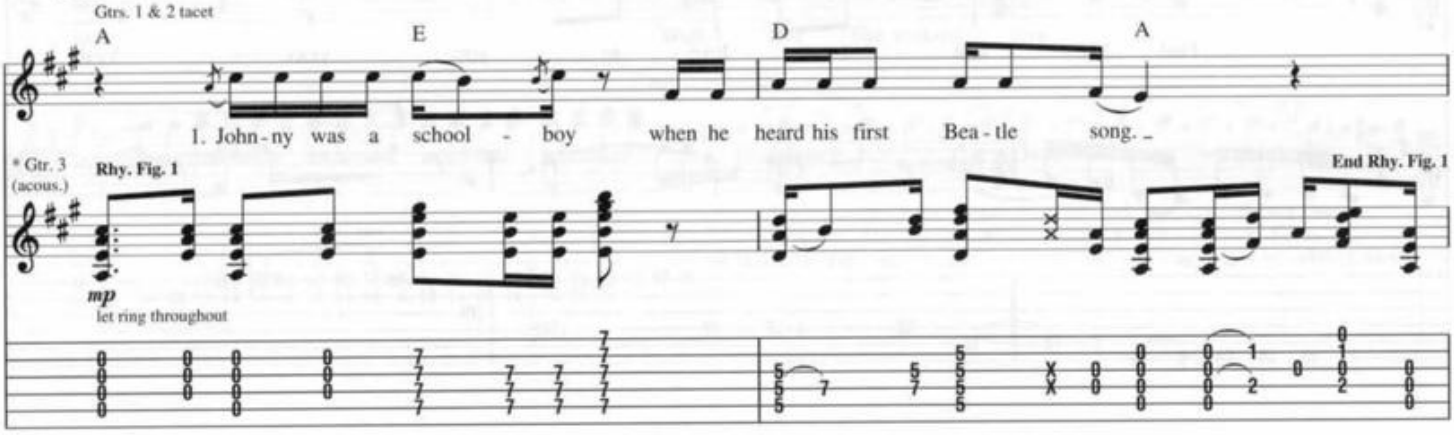
Intro

Moderately Slow ♩ = 83

* Chord symbols reflect basic tonality.

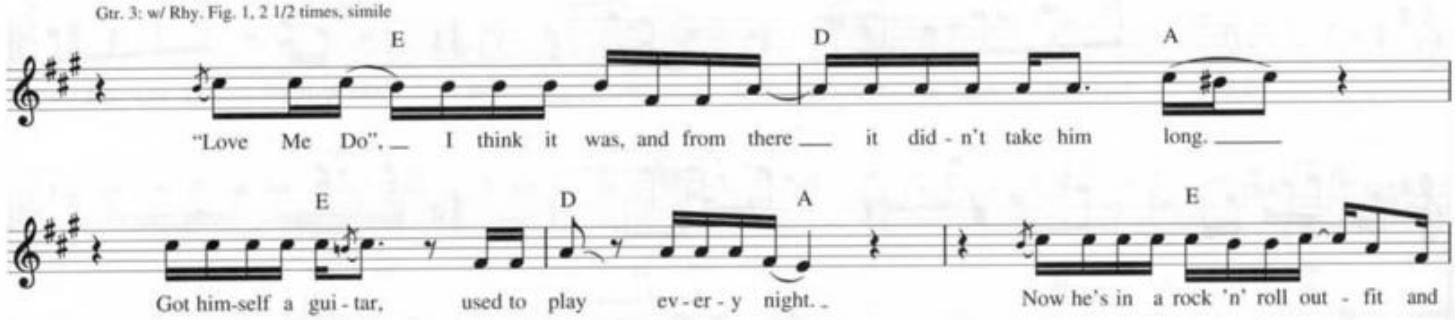
Verse

Gtrs. 1 & 2 tacet



* Two gtrs. arr. for one

Gtr. 3: w/ Rhy. Fig. 1, 2 1/2 times, simile


E
D
A
"Love Me Do". I think it was, and from there it did - n't take him long.
E
D
A
E
Got him-self a gui - tar, used to play ev - er - y night.
Now he's in a rock 'n' roll out - fit and

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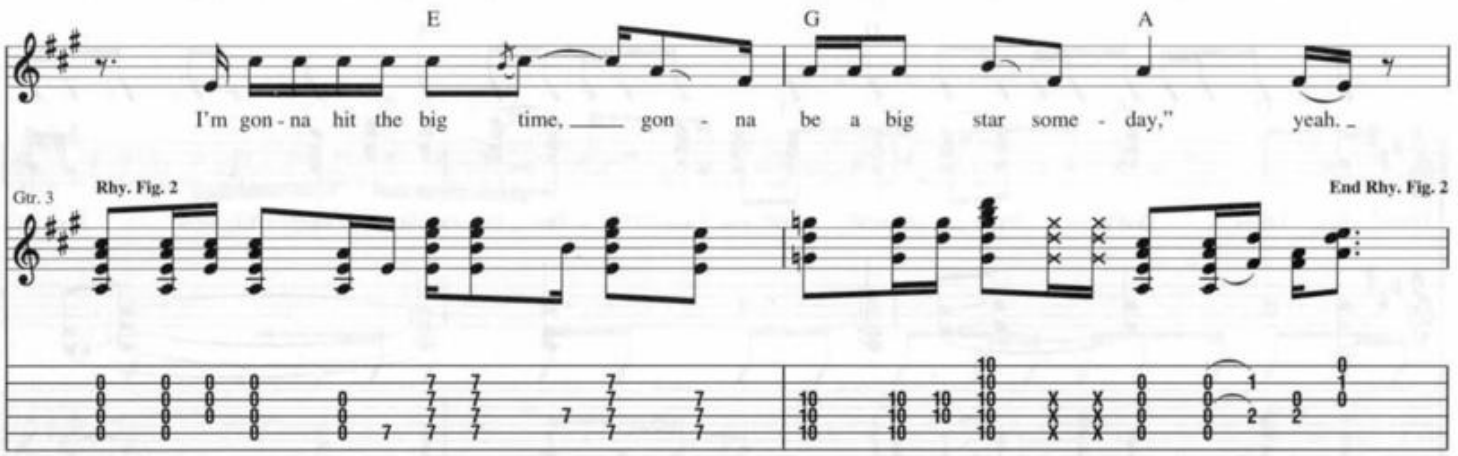
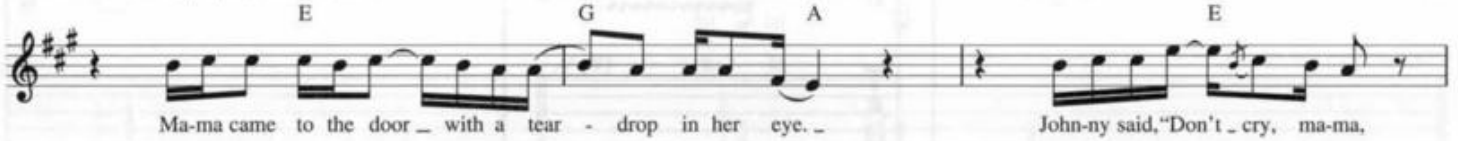
Verse

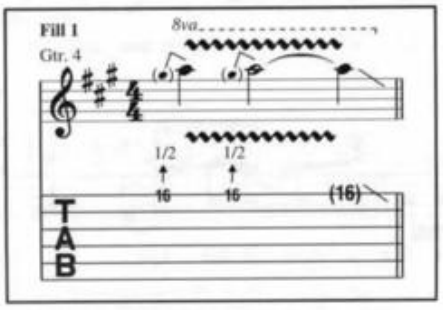
Gtr. 3: w/ Rhy. Fig. 1, simile
Gtr. 2 tacet



Gtr. 3: w/ Rhy. Fig. 2, 1 1/2 times, simile



G
A
D
E5
D5
E5
E
E5
smile _ and wave _ good-bye." ___
Don't you know?_____
Yeah, yeah.
Don't you ___
Gtr. 2
let ring
Gtr. 3
Rhy. Fill 1A
End Rhy. Fill 1A
(cont. in slash)
Chorus
Gtr. 4: w/ Fill 1, 2nd time
D
Rhy. Fig. 3A
A
D
E
D
know that you are a ____ shoot - ing star?
Don't you know? _____
Don't you know? _
Rhy. Fig. 3
simile on repeat
let ring
E
D
A
___ Don't you ___ know that you are a ____ shoot - ing star?
And all _


Fill 1
Gtr. 4
8va
1/2
1/2
16
16
(16)
T
A
B

To Coda
G
D
E5
D5 E5
E
End Rhy. Fig. 3A
the world will love you just as long, as long as you are.
End Rhy. Fig. 3
let ring
Verse
Gtr. 3: w/ Rhy. Fig. 2, 3 1/2 times, simile
Gtr. 2 tacet
A
E
G
A
3. John - ny made a re - cord, went straight up to num - ber one.
E
G
A
Sud - den - ly ev - 'ry - one loved to hear him sing the song.
E
G
A
Watch - ing the world go by, sur - pris - ing it goes so fast.
Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A
E
G
A
D
John - ny looked a - round him and said, "Well, I made the big time at last." Don't you know?
E
D
E
D
Gtr. 3
Don't you know?
Don't you
Gtr. 2
let ring

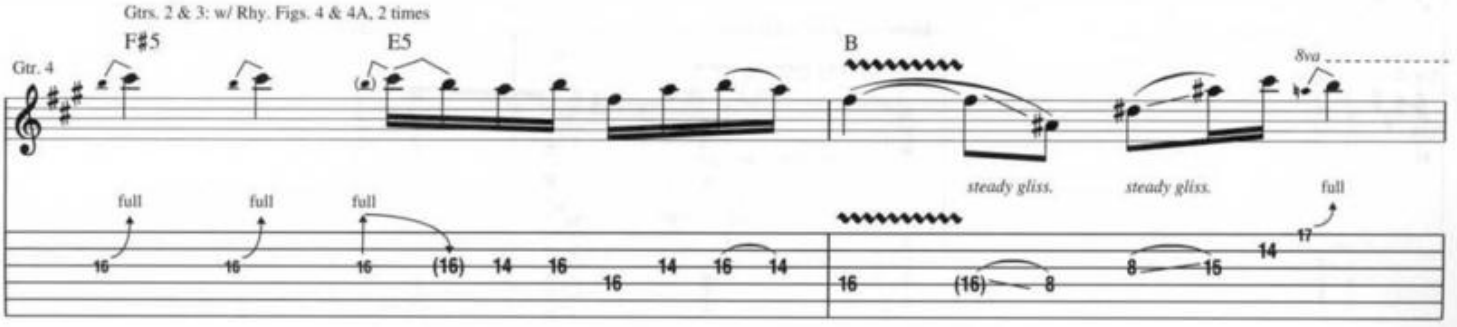
Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A, simile

A D E D
know that you are a shoot - ing star? Don't you know? Whoa,
E D A
yeah. Don't you know that you are a shoot - ing star? Yeah. And all
G D E5 D5 E5
the world will love you just as long, as long as you are a shoot - ing

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A, 2 times



D.S. al Coda

Coda

Verse

Gtr. 3: w/ Rhy. Fig. 1, 3 1/2 times, simile
Gtr. 2 tacet

Outro-Chorus

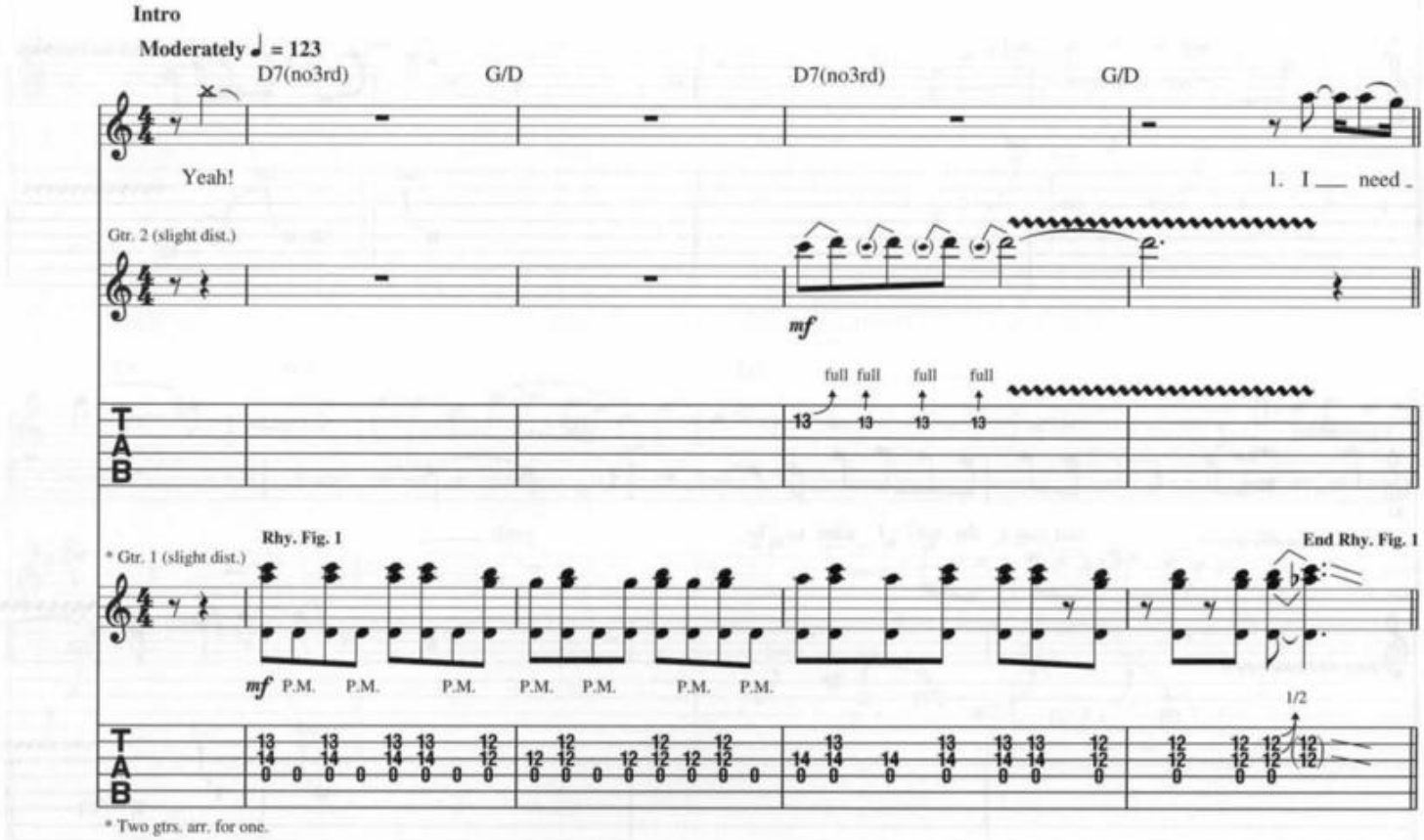
Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A, 4 meas. till fade, simile
Gtr. 4 tacet
D A D E D
know that you are a shoot - ing star? Don't you know, yeah, don't you
E D A D
know? Don't you know that you are a shoot - ing star? Don't you
E D E D A D
know? Don't you know that you are a shoot - ing star?
w/ Lead Voc. ad lib., next 15 meas.
E D E D
Don't you, don't you, don't you, don't you, don't you know? Heh. Don't you...
Gtr. 4
full

A D E D E D
full full full full
A D E D E D
A D E D E
full full full full
D A D E D
full full full full full full full full full full full full
E D A D
Na, na, na, na, na, na, na, na, na, na, na, na, na, na,
8va
steady gliss.
let ring
1/2
full full full full full full full full full full

E
D
E
D
Voc. Fig. 1
na.
Woo!
Na, na, na, na, na, na, na,
loco
8va
full
A
D
E
D
E
End Voc. Fig. 1
na, na, na, na, na, na, na.
Woo!
Na, na,
8va
loco
w/ Voc. Fig. 1, 2 times, simile
Begin Fade
Fade Out
na, na, na, na, na, na, na, na, na, na, na, na, na.
Whoa, whoa.

Deal With the Preacher

Words and Music by Paul Rodgers and Mick Ralphs



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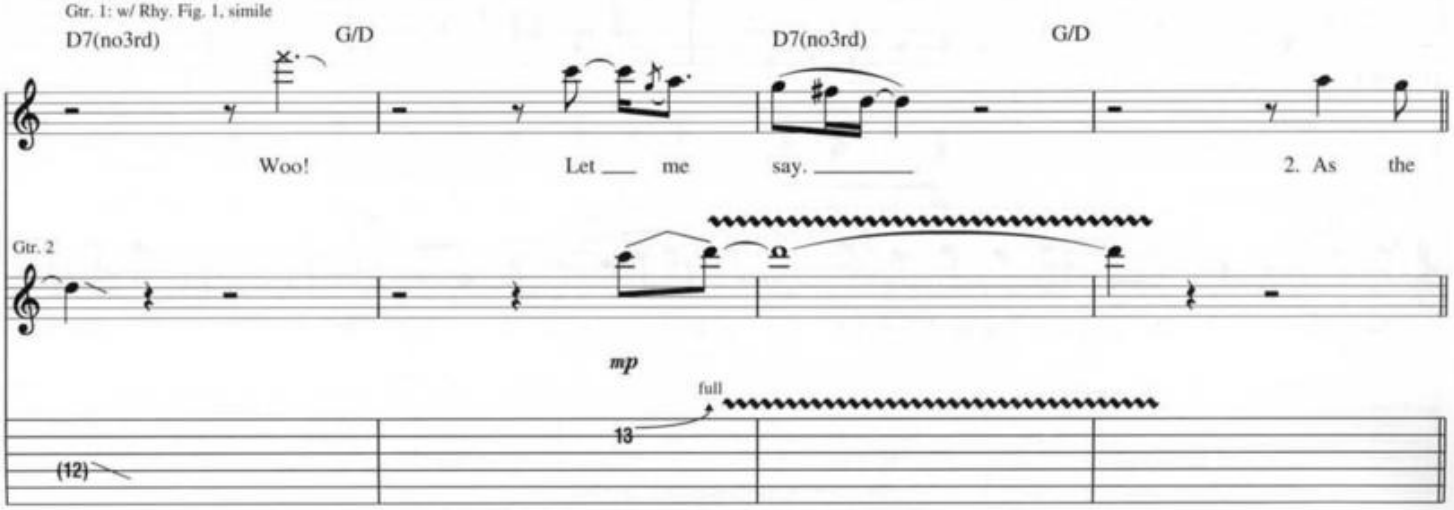
Interlude

Gtr. 1: w/ Rhy. Fig. 1, simile



Gtr. 1: w/ Rhy. Fig. 2, 4 times
D5
N.C.
D5
N.C.
sun climbs a - cross the sky a - bove, so your
full
1 1/2
1/2
D5
N.C.
D5
N.C.
smile filled me with a strong - er love. Just as you and I,
semi-P.H.
full
full
full
1/2
full
D5
N.C
D5
N.C.
watch-in' the morn - ing sky, oh, yeah. Some - how I
1/2
1/4
D5
N.C
D5
N.C.
know it's time for me to say good-bye. Yeah, yeah. Here's why: I
8va
full
full

Chorus

Dsus2 Cadd9 G6/B B♭6add♯4

can't make _ a deal with the preach - er. Oh, yeah, _ yeah. And I

8va

Gtr. 2

loco

let ring

(15) (15) 10 10 9

Gtr. 1 **Rhy. Fig. 3** **End Rhy. Fig. 3**

let ring let ring let ring let ring

Half-Time Feel

D5 Cadd9 G5

can't _____ make a bar - gain ___ with heav - en, _____ now. ___

p

full

9 (9) 7

* *mp*

w/ phaser

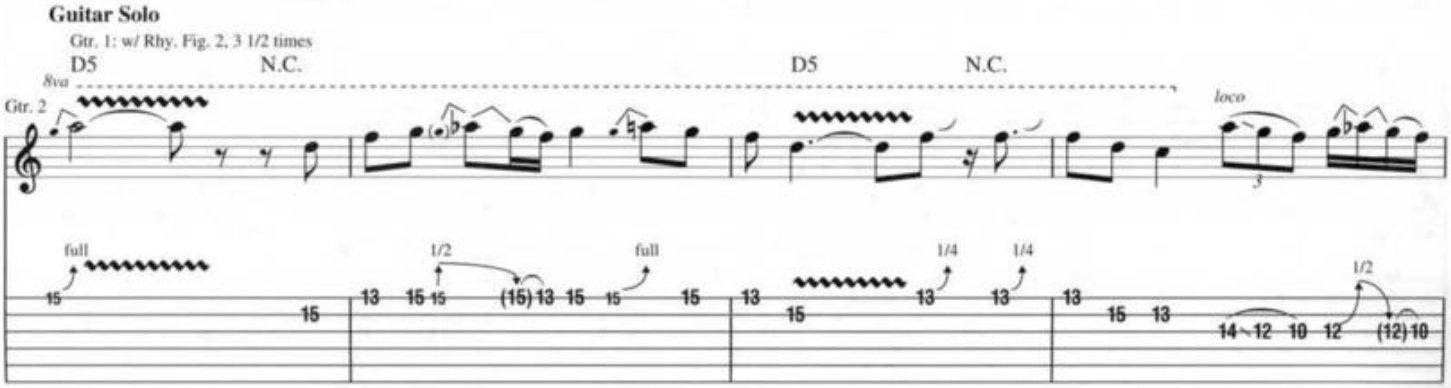
let ring let ring

* Turn down vol. knob halfway.

Bridge

B♭sus2
F
G
An - gel, you came to my win - dow.
mp w/ phaser
let ring
B♭sus2
F
C
Csus4
N.C.
An - gel, you came to my door.
let ring
B♭sus2
F
G
I was a fool and I let you in;
let ring

End Half-Time Feel
Gtr. 2 tacet
B♭sus2
F5
A5
N.C.
I sure ain't no fool an - y - more!
Gtr. 1
f phaser off
* Turn up vol. knob to full.
A
N.C.
A5
C5
Yeah, yeah, (you) bet-ter be - lieve me right now, ba - by.
Gtr. 2
8va
full
Gtr. 1


Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2, 3 1/2 times
D5
N.C.
D5
N.C.
8va
loco
Gtr. 2
full
1/2
full
1/4
1/4
1/2

D5
N.C.
D5
N.C.
hold bend
steady gliss.
full
D5
N.C.
D5
N.C.
D5
N.C.
grad. bend
grad. release
2 1/2
8va
D5
Cadd9
G5
3
Oh, yeah.
8va
Gtr. 2
Gtr. 1

Gtr. 1: w/ Rhy. Fig. 1, simile
D7(no3rd)
G/D
D7(no3rd)
G/D
Uh!
Get on down.
3. As the
Gtr. 2
loco
full
13
Verse
Gtr. 1: w/ Rhy. Fig. 2, 4 times
D5
N.C.
D5
N.C.
sun
climbs a - cross the sky a - bove,
so your
8va
full
1 1/2
2
full
13
13
(13) 10
13 13
D5
N.C.
D5
N.C.
smile
filled me with a strong - er love,
mm.
Just as you and
8va
3
full
full
full
15
13 15 15 (15) 13 15 15
D5
N.C.
D5
N.C.
I,
we're watch - in' the morn - ing
sky
and some - how I
loco
1 1/2
15
(15)
13 15
13 13
15
(15)

D5
N.C
D5
N.C.
know, _ it's time ___ for me to say good - bye. _____ I
full
Chorus
Gtr. 1: w/ Rhy. Fig. 3, simile
Dsus2
Cadd9
G6/B
B♭6add♯4
can't make _ a deal with the preach - er, you know, yeah. _____ And I
D5
Cadd9
G5
Gadd9 G5
can't make a bar - gain with heav - en, _____ yeah,. yeah. Heav - en knows _
Gtr. 2
Gtr. 1
let ring
let ring

Gtr. 1: w/ Rhy. Fig. 3, simile
Dsus2
Cadd9
G6/B
B♭6add♯4
me by now.
I can't make a deal,
oh, no, no,
Gtr. 2
full
10
13
(13)
D
Cadd9
G5
no, no, no.
I love you, ba - by. I love you, ba -
Gtr. 2
10
Gtr. 1
let ring
let ring
Outro
D5
Csus2
3
by.
I can't make a deal, make a deal, make a deal, make a deal, make a deal,
full
full
full
10
(10)
Rhy. Fig. 4
let ring
slight P.M.

G/B
Gm/B♭
Cadd9
D5
yeah, yeah, yeah.
You know,. and I can't
make
full
full
let ring
let ring
C
G5
G
no bar - gain in heav - en.
Lis-ten!
Yeah!
I can't
8va
full
1/2
full
full
full
End Rhy. Fig. 4
slight P.M.
let ring
Gtr. 1: w/ Rhy. Fig. 4, 2 3/8 times, simile
D5
Csus2
G/B
3
make a deal, make a deal, make a deal, make a deal, make a deal,
whoa,
Gtr. 2
8va
3
3
3
full

Gm/B♭
Cadd9 D5
C
G5
yeah. And I can't make no bar - gain with heav - en. Oh,
8va
1 1/2
1 1/2
full
1/2
G
D5
Csus2
yeah. I can't make a deal, make a deal, make a deal, make a deal, make a deal,
8va
full
G/B
Gm/B♭
Cadd9 D5
3
make a deal, oh, with the preach - er. And I can't make no
loco
full
C
G5
G
bar - gain in heav - en, no no. Heav - en knows
8va
3
full

D5
Csus2
G/B
me, woo, by now, ba - by. Lord, I can't make a deal.
8va
full full full full
Gm/B♭
N.C.
D5
C5
Yeah. I can't make no bar - gain with
Gtr. 2
Gtr. 1
let ring
G5
C5
D5
heav - en. Yeah, yeah, yeah.

Wild Fire Woman

Words and Music by Paul Rodgers and Mick Ralphs

Open A Tuning:
① = E ④ = E
② = C♯ ⑤ = A
③ = A ⑥ = E

Intro

Moderately ♩ = 94

Gtr. 1 (slight dist.)

N.C.(E)

Riff A

mf w/ phaser

Verse

A5 D5 E5

1. I'm gon-na drive my car ____ way a-cross the

End Riff A **Rhy. Fig. 1**

A D5 E5 A D5 E5 A5 D5 E5

bor - der 'cos she's the on - ly one; ____ she keeps my mind in or - der. I'm ___

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, simile

A5 D5 E5 A D5 E5

___ not a bad man, ____ but I know where I ____ stand. If I

A D5 E5 A5 D5 E5

have your love, ____ got - ta have your love in my hand. ____

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A D/A A7(no3rd) D/A

Yeah, I'm com - in' for it, ba - by. 2. It

Gtr. 1

let ring

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

A5 D5 E5 A D5 E5

takes a good man, yeah, to know a good wom - an. I ain't

A5 D5 E5 A5 D5 E5

so much a good man as a one who needs a lov - ing. I'm a / So I'm a

A D5 E5 A D5 E5

driv - ing down the high - way, get - ting clos - er to your love. I'm
burn - ing up the free - way, ain't noth - ing in sight. You know it

A D5 E5 A5 D5 E5

go - ing pret - ty fast, now, but it ain't fast e - nough. Lis - ten.
takes a lot - ta lov - ing to keep me driv - ing all night, hey.

Chorus

Gtr. 2: w/ Fill 1, 3rd time

*A G5 D E5

Wild fire shoot - ing thru my veins, burns a fev - er to my

Gtr. 1

simile on repeats

* Chord symbols reflect basic tonality.

Fill 1

Gtr. 2

f

w/ pick & finger

To Coda 1
To Coda 2
A
G5
D
E
brain.
Wild fire _ wom-an, some-thing you got. _
I start to shiv - er when you
A
D/A
A
D/A
1.
A
D/A
do that.
Do ___ that, ba - by, _ now. ___
Do ___ that, ba - by, _
let ring
A7(no3rd)
D/A
2.
A
D/A
A7(no3rd)
D/A
G5
C
G
3. Well, it takes _
Gtr. 2 (slight dist.)
f
w/ slide
Gtr. 1
Gtr. 1
let ring
let ring

Guitar Solo

Gtr. 1: w/ Riff A, 2 times

N.C.(E)

Gtr. 2

8va

8va

loco

D.S. al Coda 1

Coda 1

D.S. al Coda 2

A D/A

do that.

Gtr. 1

let ring

Coda 2

A D/A

do that, do _ that,

Gtr. 1

let ring throughout

A7(no3rd) A D/A A7(no3rd) D/A

ba - by. _ Do that, do ___ that, ba - by. I start to

Rhy. Fig. 2

End Rhy. Fig. 2

Outro
Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
A
D/A
A7(no3rd)
D/A
A
D/A
A7(no3rd)
D/A
shiv-er and shake. I just can't wait. I start to shiv-er and shake. I just can't wait. I start to
A7 (no 3rd)
D/A
A
shiv-er and shake, ha! Lord - y, I just can't wait. Driv-ing down the high - way, yeah, yeah,
Gtr. 1
A7(no3rd)
D/A
Woo!
A
D/A
Lord, ba-by, takes a good wom-an to keep me driv-ing all night. I'm a driv-ing all
Rhy. Fig. 3

A
G/A
A
D/A
A7(no3rd)
night.
Oh,
yeah.
End Rhy. Fig. 3
w/ pick & fingers
Gtr. 1: w/ Rhy. Fig. 3, simile
A
D/A
A
G/A
A
D/A
w/ Lead Voc. ad lib., till fade
A7(no 3rd)
Gtr. 2
A
* pp f
pp f
* vol. swell
Gtr. 1
Begin Fade
D/A
A
D/A
A
D/A
Fade Out
pp mf
steady gliss.
pp mf

Easy on My Soul

Words and Music by Paul Rodgers

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Verse

Gtr. 2: w/ Rhy. Fig. 2, 5 times, simile

C7(no3rd) B♭ F C7(no3rd) B♭ F

"Love ___ is." ___ Some say, "What is love?" _ Some say,

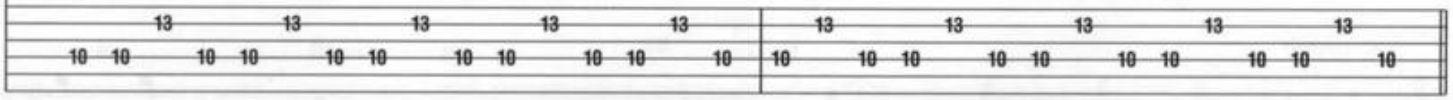
C7(no3rd) B♭ F C7(no3rd) B♭ F

"Is love, is love ___ real-ly all a - round _ me? I real-ly want to

C7(no3rd) B♭ F

know." 2. Some say,

Gtr. 1

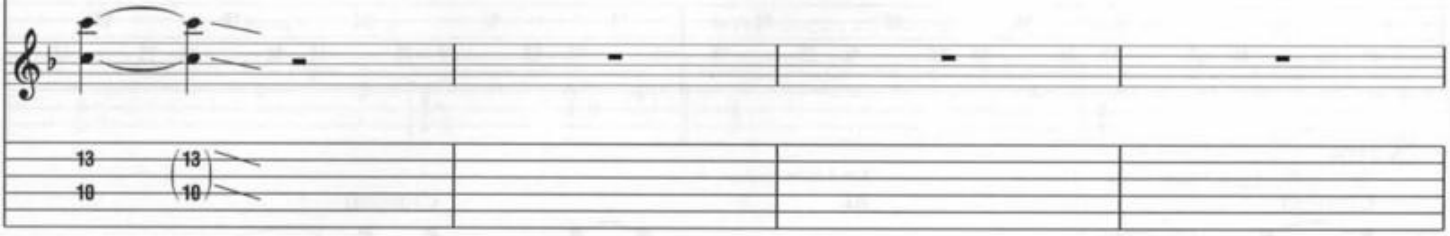


Verse

Gtr. 2: w/ Rhy. Fig. 2, 4 times, simile Gtr. 1 tacet

C7(no3rd) B♭ F C7(no3rd) B♭ F

"Life _ is." ___ Some say, "What is life?" _ Some say,



C7(no3rd) B♭ F C7(no3rd) B♭ F

"Is ___ life _____ real-ly all a - round me, yeah?" _ I say

Chorus

Gtr. 2: w/ Rhy. Fig. 2, 2 1/2 times, simile Gtr. 3: w/ Riff A, 1 1/2 times, simile

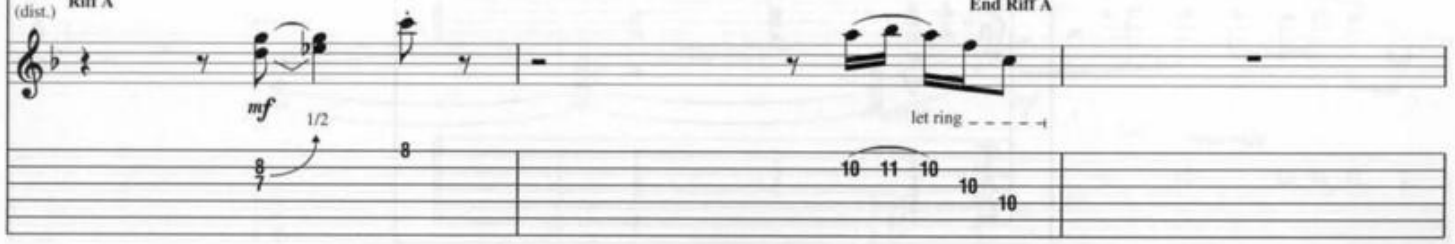
C7(no3rd) B♭ F C7(no3rd)

eas - y, ___ eas - y on my soul. ___ Eas - y, ___

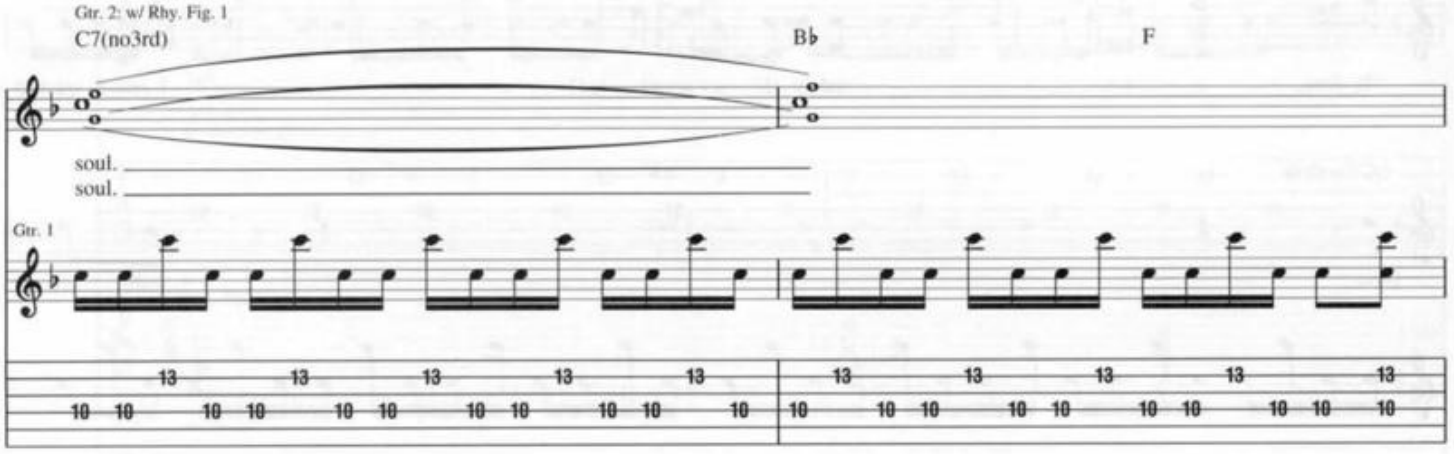
(Eas - y, eas - y on my soul. ___ Eas - y,

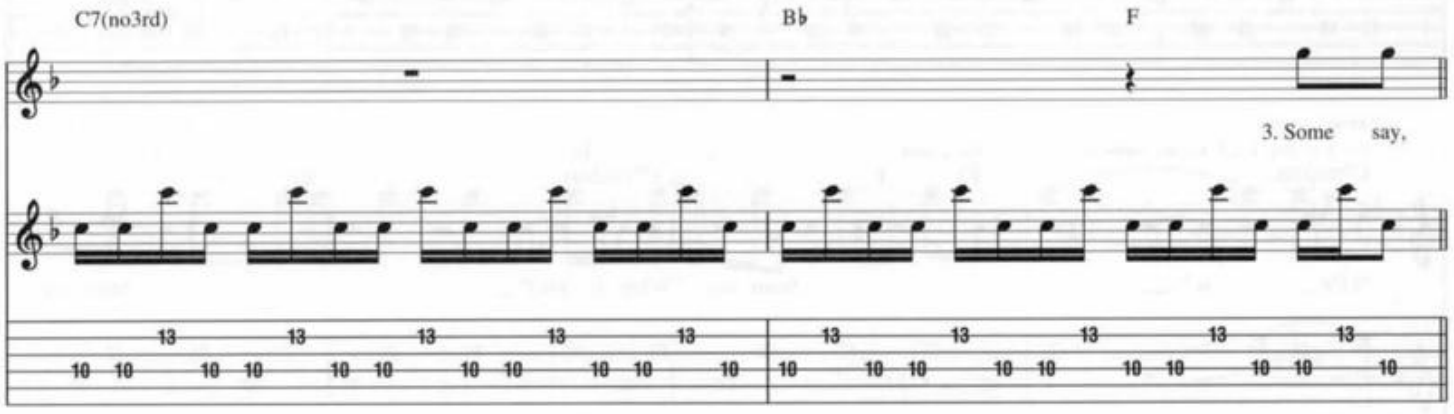
Gtr. 3 (dist.) **Riff A** **End Riff A**

mf 1/2 let ring - - - - -|

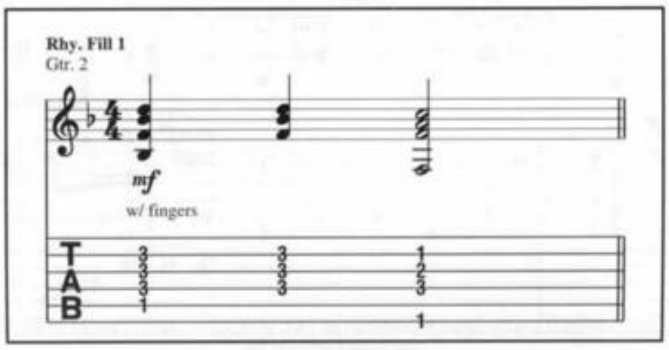


B♭
F
C7(no3rd)
Gtr. 2: w/ Rhy. Fill 1
B♭
F
eas - y on my soul.
eas - y on my soul.
Eas - y,
Eas - y,
eas - y on my
eas - y on my


Gtr. 2: w/ Rhy. Fig. 1
C7(no3rd)
B♭
F
soul.
soul.
Gtr. 1

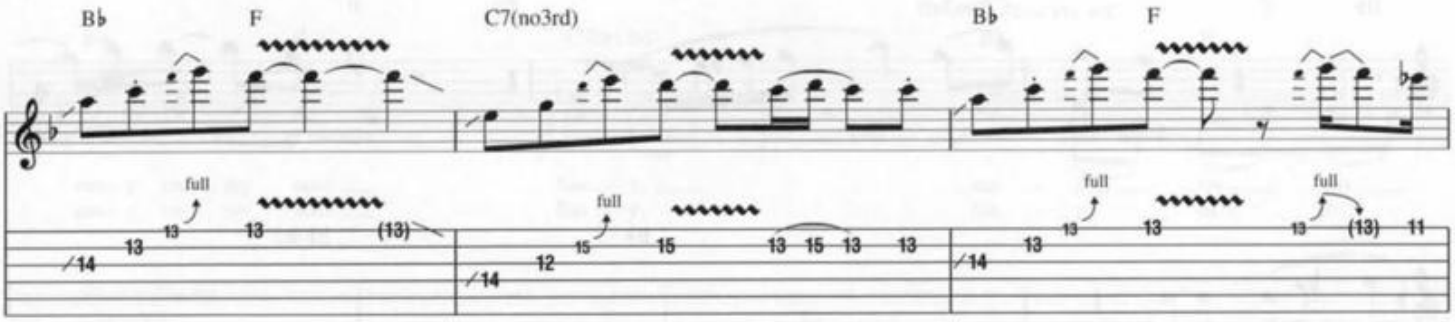

C7(no3rd)
B♭
F
3. Some say,

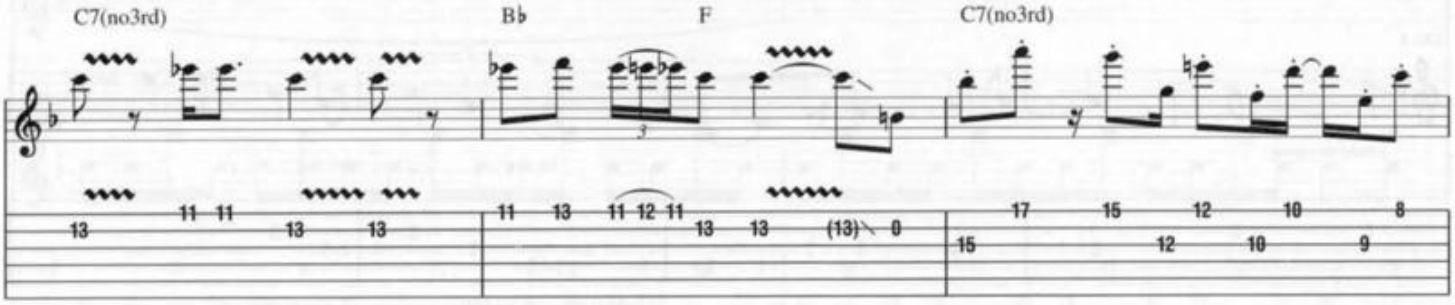
Verse
Gtr. 2: w/ Rhy. Fig. 2, 3 times, simile
C7(no3rd)
Gtr. 1 tacet, 1st time
B♭
F
C7(no3rd)
"Love is."
Some say, "What is love?"
tacet on repeat


Rhy. Fill 1
Gtr. 2
mf
w/ fingers
T
A
B

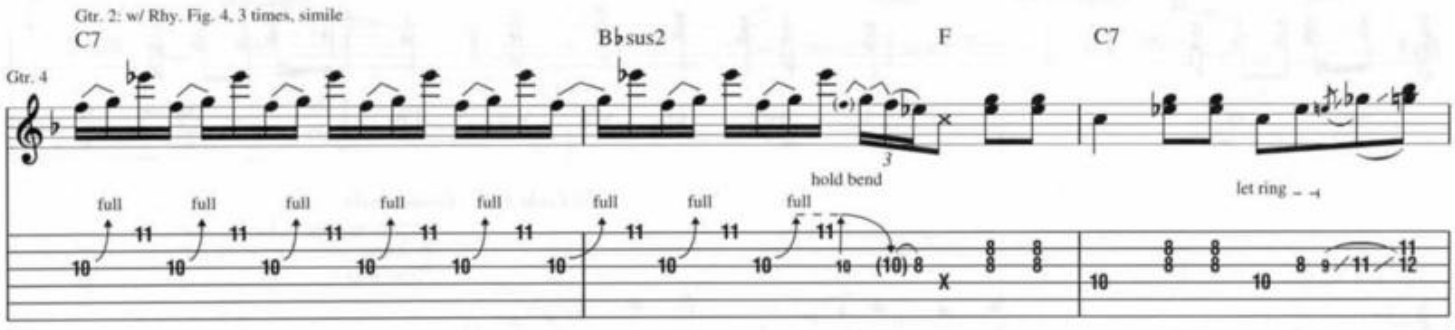
Bridge

To Coda **Guitar Solo**


B♭
F
C7(no3rd)
B♭
F
full
full
full
full

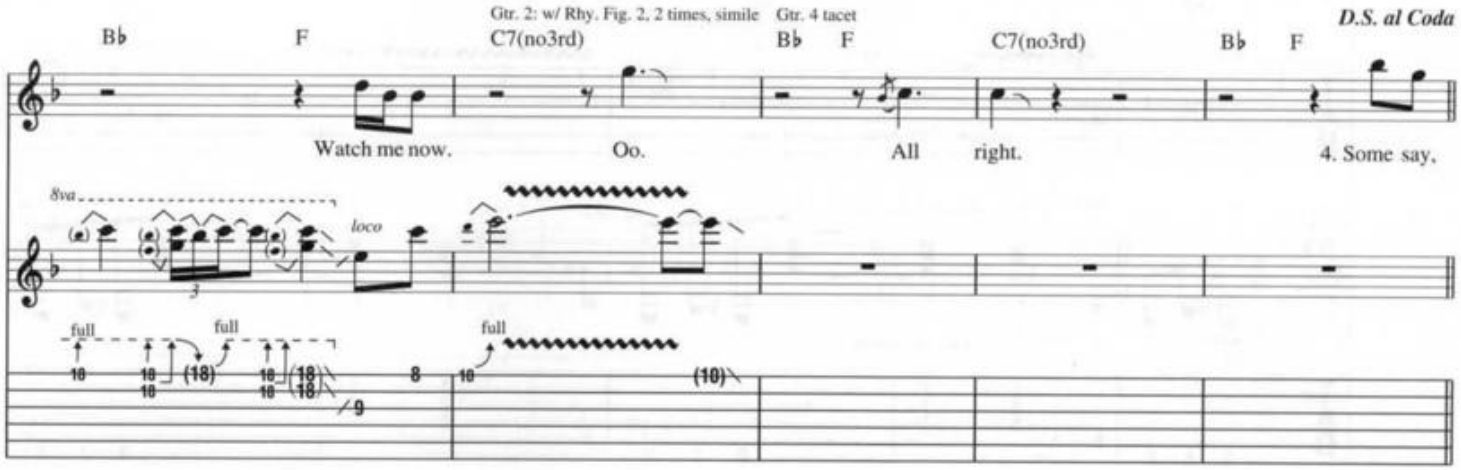

C7(no3rd)
B♭
F
C7(no3rd)

B♭
F
C7
B♭sus2
F
Gtr. 4
hold bend
hold bend
1/4
full
full
Rhy. Fig. 4
Gtr. 2
End Rhy. Fig. 4
* Strum as indicated w/ index finger.


Gtr. 2: w/ Rhy. Fig. 4, 3 times, simile
C7
B♭sus2
F
C7
Gtr. 4
hold bend
let ring

B♭sus2
F
C7
B♭sus2
F
8va
let ring
hold bend

Gtr. 2: w/ Rhy. Fig. 1
C7(no3rd)
B♭
F
C7(no3rd)
Ah, ah, ah.
Ah, ah,
ah.
8va
full


Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile
Gtr. 4 tacet
D.S. al Coda
B♭
F
C7(no3rd)
B♭
F
C7(no3rd)
B♭
F
Watch me now.
Oo.
All right.
4. Some say,
8va
loco
full
full
full

Coda
Outro-Chorus
Gtr. 2: w/ Rhy. Fig. 2, till fade, simile
Gtr. 3 tacet
C7(no3rd)
B♭
F
Gtr. 1: w/ Riff B, till fade, simile
C7(no3rd)
Oh, yeah.
(Eas - y,
eas - y on my soul.
Eas - y,
Eas - y,
Gtr. 1
Riff B
End Riff B
1/2

B♭
F
C7(no3rd)
B♭
F
eas - y on my soul.
eas - y on my soul.
Eas - y,
Eas - y,
eas - y on my soul.
eas - y on my soul.

Begin Fade
Fade Out
C7(no3rd)
B♭
F
C7(no3rd)
Eas - y,
Eas - y,
eas - y on my soul,
eas - y on my soul,
yeah.
Eas - y.)

Whiskey Bottle

Words and Music by Paul Rodgers, Mick Ralphs, Simon Kirke and Boz Burrell

** Chord symbols reflect overall tonality.

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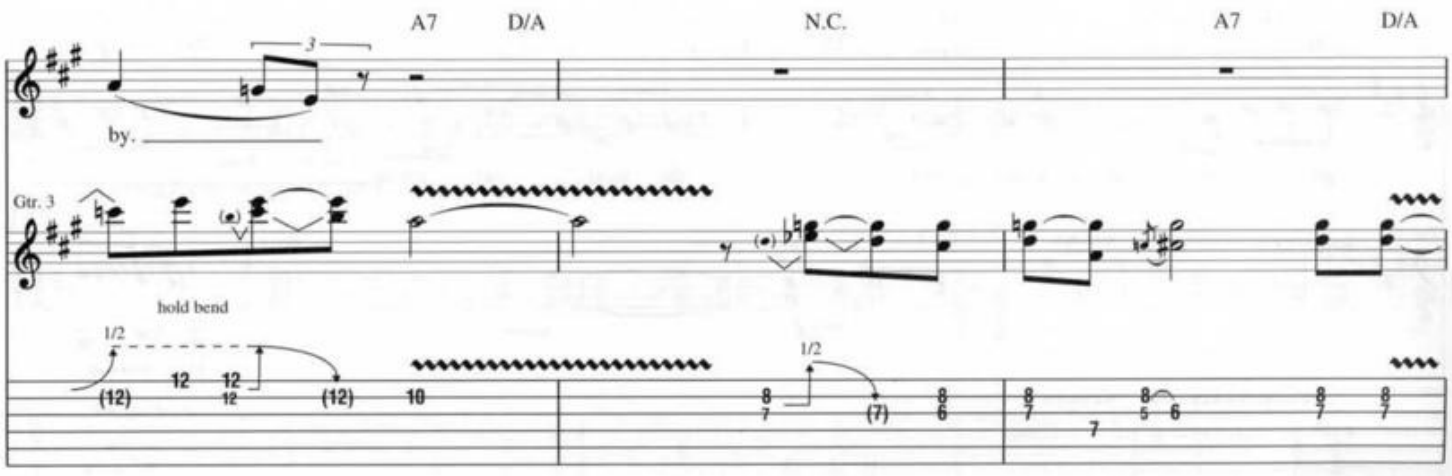
E
D
C5
got to find a wom-an, I'm on - ly on a one - night stand.
I've
hold bend
full
full
A7
E
D
got to kick a - way these blues,
got to get on my rock and roll shoes.
I'm
p
mf
1/4
1/2
hold bend
full
full
A7
E
G/D D
F/C C
A D/A A
leav-ing in the morn-ing, I'm head-ing for the prom - ised land.
2. I
Verse
A7
E
A7
tried to call a num-ber, a cer-tain lit-tle la - dy in town,
yeah.
But
1/2

E
D
when I got con - nect - ed she told me she was go-ing to set - tle down. Oh ba -
full
full
C5
A7
E
- by, yeah, I've got to kick a - way these blues, got to
hold bend
full
1/4
D
A7
get on my rock and roll shoes. I'm leav - ing in the morn - ing. I'm
full
E
G/D D F/C C A D/A A G/D D F/C C
head-ing for the prom-ised land. Oh, ba - by;
let ring
let ring

Bridge
A
D/A
A
G
D
look out o - ver there.
Ev - er since I've been play - ing gui - tar in a band, ev -
Gtr. 1
mp
Gtr. 3
let ring
Gtr. 3 tacet
A7
G
D
- 'ry place I've been to seems to be the same.
Ev - 'ry time I tried to play my win-ning hand, I
Gtr. 1
Gtr. 1 tacet
A
G
Gtr. 3 tacet
D
C
N.C.
get a lit - tle clos - er but it's still the same old game.
Gtr. 3
Gtr. 1
Gtr. 1
Gtr. 2
divisi

Interlude

Gtr. 2: w/ Rhy. Fig. 1, 5 times, simile



N.C.
A7
D/A
N.C.
Seem like you're all the same.
I get a lit-tle clos -
1/2
A7
D/A
N.C.
A7
D/A
er to you.
Still the same old game.
full
rake
1/2
N.C.
A7
D/A
N.C.
Come on, ba - by.
I want to take
full
1/2
Verse
A7
D/A
N.C.
A7
you with me.
3. I've got to leave the cit - y, I'm
8va
hold bend
1/2

E
A7
head-ed for the Cal - i - for - nia sun.
Oh, yeah, yeah, yeah. They
loco
E
D
say the girls are pret-ty, and pret-ty soon I'm go-ing to get me one.
Yeah,
full
1/2
C5
A7
E
yeah, yeah. I've got to kick a - way these blues, got to
D7
A7
get on my rock and roll shoes.
I'm leav - ing in the morn-ing, I'm

E
G/D D
F/C C
A
D/A A
head-ing for the prom-ised land.
Lord knows I
Outro-Bridge
G/D G
F/C C
A
D/A A
G
am.
Ev - er since I've been play - ing
Gtr. 3
1/2
Gtr. 1
Rhy. Fig. 2
Gtr. 3 tacet
D
A7
gui - tar in a band, ev - 'ry place I've been to seems to be the same. Ev -
1/2
End Rhy. Fig. 2
Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2, till fade, simile
G
D
A7
- 'ry time I tried to play my win - ning hand, I get a lit - tle clos - er but it's still
G
D
the same old game. Ev - er since I've been play - ing gui - tar in a band, ev -
A7
G
- 'ry place I've been to seems to be the same. Ev - 'ry time I've tried to play my
D
A7
win - ning hand, I get a lit - tle clos - er but it's still just the same old game. Ev -
Begin Fade
G
D
A7
- er since I've been play - ing in a band, ev - 'ry place I've been to seems
Gtr. 3
full
full
full
Fade Out
G
D
to be the same. Ev - er since I've been play - ing gui - tar in a band....
full
1/4
1/2

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

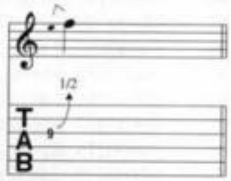
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

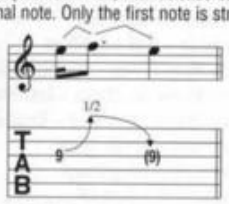
WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



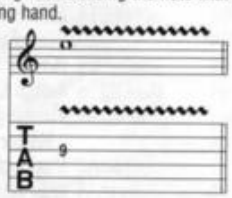
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



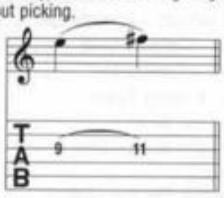
PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

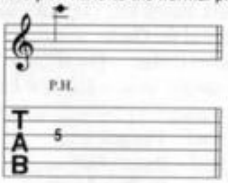
SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

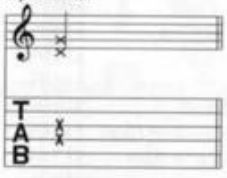
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



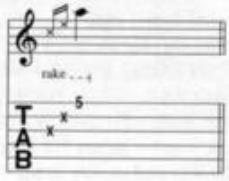
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

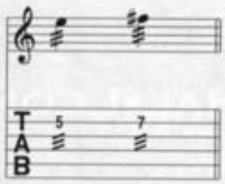


PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

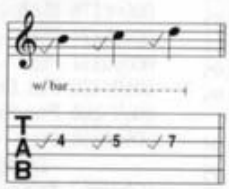


TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.